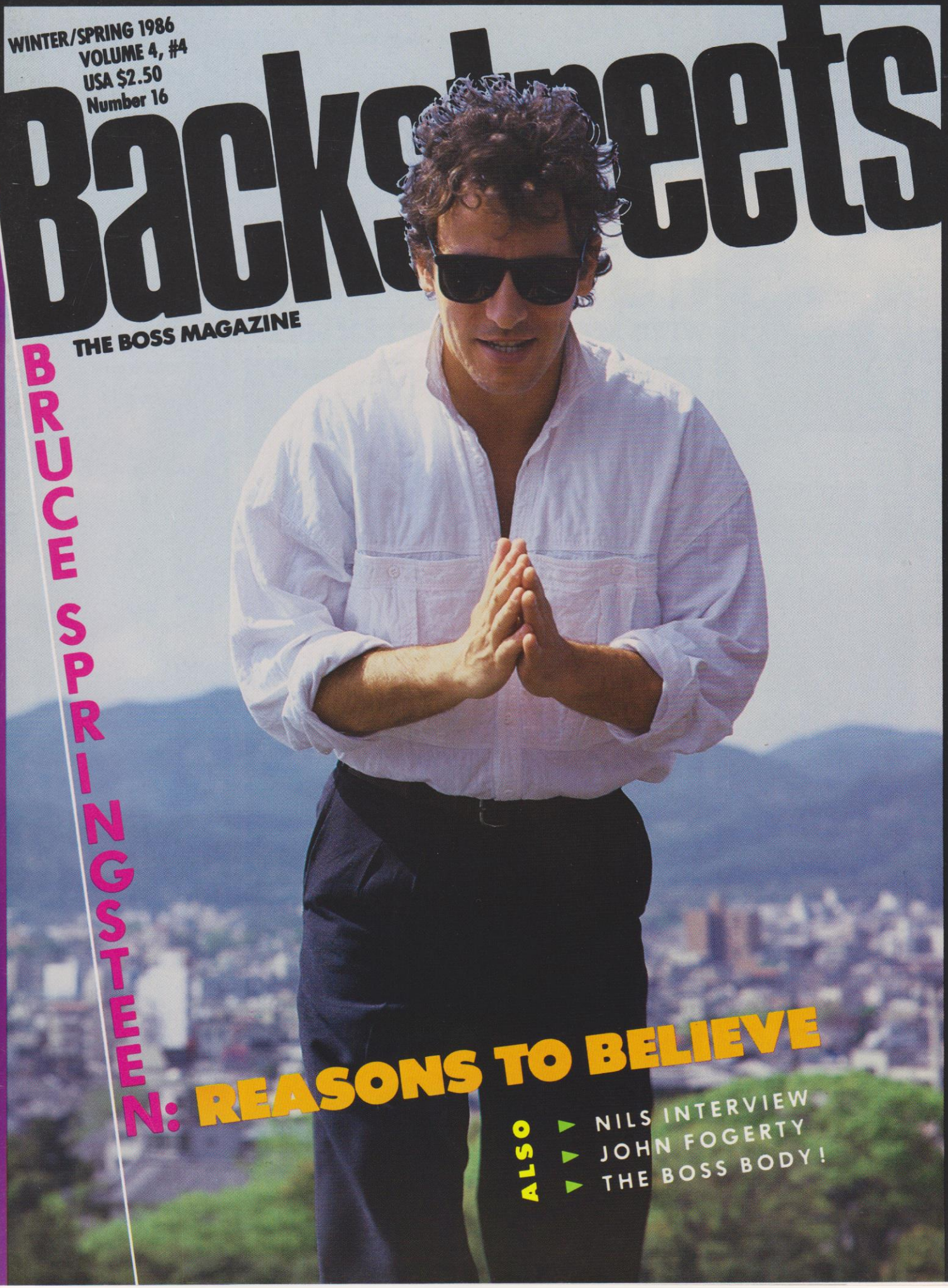
WINTER/SPRING 1986
VOLUME 4, #4
USA $2.50
Number 16

Backstreets

THE BOSS MAGAZINE



BRUCE SPRINGSTEEN: REASONS TO BELIEVE

ALSO
- NILS INTERVIEW
- JOHN FOGERTY
- THE BOSS BODY!

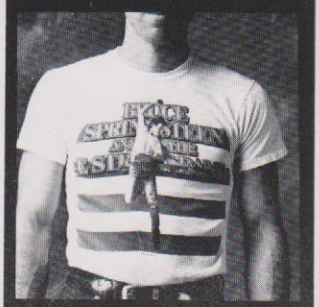
COVER ME

WITH MASS SPRINGSTEEN SHIRTS

TS #8: Grey face t-shirt. Grey 50/50. S,M,L and EX. **$11** SPRING SPECIAL: TS #8 only $10 if ordered before April 15th.

TS #2: Album t-shirt. 50/50, S,M and L only. **$11**

TS #4: Jumping t-shirt. Classic. 100% cotton. S,M, L and EX. **$11**



TS #5: Pink Caddy t-shirt. 50/50. S,M,L and EX. **$11**

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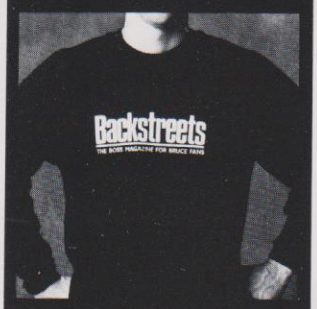
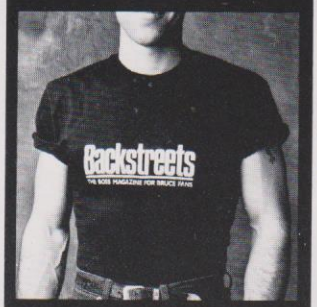
TS #9: Piping face t-shirt. Same as grey face shirt but has blue piping around collar and sleeves. Has World Tour back. 50/50. S and M only. **$11**

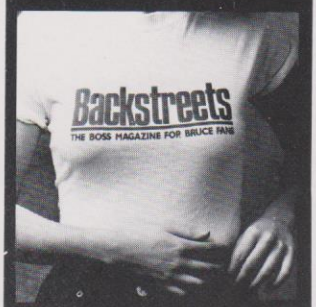
BT #3: Backstreets sweatshirt. Black with white type. 50/50. Great! M,L and EX. **$13**



BT #2: Black Backstreets. Has shocking pink type. 100% cotton. S,M,L and EX. **$9**



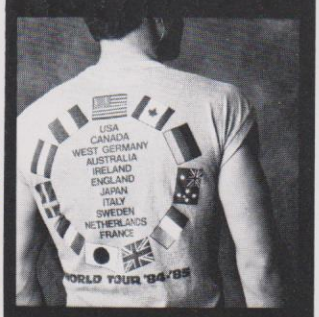
BT #1: White Backstreets. The classic. Has red type. 50/50. S,M,L and EX. **$7**



MS #3: Great new Backstreets muscle. Grey. 50/50. M,L and EX. **$10**

MS #2: 5 Bruces muscle. Great white muscle. 100% cotton. M, L and EX. **$11**

MS #1: Face muscle. Face design on grey muscle shirt. 50/50. EX only. **$11**



ORDERING INSTRUCTIONS: Send list of style names, numbers and sizes and add $1.99 shipping and handling per shirt in the US and Canada; and $2.99 per shirt overseas air (all payment must be in US funds).

Remember to note size and list alternates if possible. Send to: T-Shirt Department, Backstreet Records, PO Box 51219, Seattle, WA 98115. Note: Styles TS #1 (Cover Me), TS #2 (Dancing), TJ #1 (Cover jersey) and TJ#2 are sold out.

Backstreets

A BOSS MAGAZINE FOR BRUCE FANS!

Backstreets (ISSN 0746-990X) is published quarterly by Backstreets Publishing, Inc., PO Box 51225, Seattle, WA 98115, USA with offices at 2322—2nd Avenue, Seattle, WA (please address **all** correspondence to *Backstreets*, PO Box 51225, Seattle, WA 98115)—subscriptions are available for $10 a year or $18 for two years in the US and Canada (payment must be in US funds only), or for overseas airmail, rates are $15 a year or $26 for two years (again only in US funds). All contents are copyright © 1986, Backstreets Publishing, Inc. Please include a self addressed stamped envelope with any inquiries.

Second class postage paid at Seattle, Washington. POSTMASTER: Please send all address changes to *Backstreets*, PO Box 51225, Seattle, WA 98115. Thank you.

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"Make up your mind girl, I gotta get
her back out on the street.
I know you're lonely like me, oh so
don't fake it
And maybe I can lay the stars at
your feet,
But I got this old car and she's pretty
tough to beat,
There's plenty of room in my
front seat.
Oh, if you think you can make it, so
Chrissie climb in,
This is a town full of losers and baby
I was born to win. . . "

#16

FEATURES

JOHN FOGERTY
The Fortunate Son returns,
by Jimmy Guterman — 14

SUKI LAHAV
E Street Band Alumni interview,
by Steven Allan — 16

THE BOSS BODY
Bruce Springsteen's workout,
and how you too can beef up — 18

REASONS TO BELIEVE
The political message of Bruce Springsteen,
by Jack Newfield — 20

NILS LOFGREN
The Backstreets Interview,
by Ruth Atherley — 24

THE MAKING OF AN ALBUM
Andrea Klein interview,
by Arlen Schumer — 28

DEPARTMENTS

ON THE BACKSTREETS
Richmond, Virginia, my hometown,
by Charles R. Cross — 4

ON LIPS
Bruce in Space
Joe in disguise — 5

IN THE NEWS
The 3M Benefit
Bruce's message — 6

ON RECORD
New UK box set,
New single released — 7

GREETINGS FROM ASBURY PARK
The Shore Report,
by Robert Santelli — 8

THE TIES THAT BIND
Bobbie Ann Mason,
by Wayne King — 11

ON STAGE
LaBamba's Xmas Show,
by Kathie Maniaci — 12

CONTEST
Win an autographed album
in our subscription contest — 13

IN THE MAIL
The burning issues,
by our readers — 32

ON COLLECTING
The best of 1985,
by Danny Martins — 33

CLASSIFIEDS
Exclusive collectors' ads,
new pen-pal column starts — 34

COVER

BRUCE SPRINGSTEEN, JAPAN, 1985
Photo by Neal Preston/Camera 5
Design by Art Chantry

On the backstreets

My hometown happens to be Richmond, Virginia. It is a grand old belle of a town and one that plays an honored role in the evolution of Bruce Springsteen and the E Street Band. Back before there was an E Street Band, when Bruce played in outfits called Steel Mill and Child, Richmond was one of the first cities outside of New Jersey that supported him. At various points, many members of the band actually lived in Richmond since they found they could make a better living playing the clubs there than on the Shore. And though Bruce and the band eventually found they could develop fans in other places — like Philadelphia, D.C., New York and Boston — Richmond was instrumental at the very start in developing the reputation of this legendary performer. Though I've never heard Bruce address this point, my sense is that the success he found in Richmond was probably very influential in giving him confidence that he could play someplace apart from his backyard.

Richmond is a town that has always been at the crossroads. Though it was the capital of the Confederacy, it has always been confused over whether it was the Northernmost city in the South or the Southernmost city in the North. Whereas Washington, D.C. was clearly the North, somewhere in the ninety miles that separate the two cities an imaginary border develops and one enters another world. It's a world where the traditions of the old South meet the industrial revolution.

It is a place where the past plays a very important role in the present. Though Richmond is slowly becoming gentrified, it is a place where blood and kin are the most important ties that bind people together (with one exception, everyone in the entire world that I'm related to lives in a 10 mile radius).

For me, it has also always been an extremely repressive place. To many in Richmond the Civil War never really ended and there are wounds that will never heal. The racism of the city is intolerable. It is a city of two classes, black and white and never the two shall meet. That racism and those staid traditions of the South never went over well with me, particularly after I'd been away and had a "Northern education."

But for some strange reason, it's a perfect birthplace for rock 'n' roll. If you add that mix of oppression with some of the worst summer humidity and heat this side of Calcutta, mix in an extremely conservative community where teenagers are expected to follow after their elders, and you have the ideal situation for rebellion — one walk down the streets of this city on an August night and you're ready to explode. It is an age old story, but wherever rock 'n' roll is discouraged is where it seems to blossom and Richmond is a perfect example.

I was born about five years too late to see Bruce Springsteen in his Steel Mill days, but not too long thereafter I began frequenting the same clubs — the Backdoor, the String Factory, the Centre — where Steel Mill's Allman Brothers-style riffs still would ring from the rafters. Though I was a few years too late, I've still always felt a part of that scene if only because it was the same rebelliousness that led me to the Fan, that took me away from tradition and that turned me on to what rock 'n' roll could mean to me, and to my generation.

Not too long thereafter I did finally see Bruce, first in New York and then later in some small halls in Richmond and when he sang of seaside love gone bad, of rebellious street kids, of angels from inner lakes, of growing up, it was with a voice from a place I had already been.

***

On to a point of advice: The marketing of illegal and bootlegged Springsteen tapes, records and merchandise has increased expontentially in the last few years — there's even someone openly selling bootlegged videotapes in the latest Rolling Stone.

It's always been our position that the *trading* of tapes is something we can find some honor in. Clearly Springsteen's greatest moments to date have been live and with no live album yet, and the prospects for one unclear, tape trading, we feel, is a legitimate part of collecting. Many of Springsteen's legendary '70's shows were broadcast regionally on radio so when a collector in Cleveland trades an Agora broadcast tape to someone in San Francisco for a Winterland broadcast that makes perfect sense to us.

What makes no sense at all is when criminals become involved and when tapes are sold for a profit. It is our feeling that no collector of either audio or video should ever pay for any tape. The selling of these tapes is a crime and its not the sort of thing any ethical collector would ever do. We've heard far too many stories of novice collectors shelling out hundreds of dollars for what ends up being a piss poor quality tape, 20 generations old.

In the past we've had a columnist provide consumer-oriented reviews of some of the more common bootleg records based on the assumption that many collectors of Springsteen records buy these materials and if they are going to buy this junk they might as well buy the good junk. We don't allow these materials to be advertised in our magazine and we strongly suggest that fans who collect records invest in more legitimate recordings. But we're considering no longer writing about these materials at all. Please let us know what your opinion is .

On to other things. Thanks to all the supporters of Backstreets who renewed for two years during December or gave gift subscriptions — hope you liked our Christmas cards.

Remember you can renew your subscription at any time — the number that proceeds your name on the mailing label tells you when your subscription is set to expire. If your label says "X16" then this is the last issue of your current subscription and you should renew right away to assure uninterrupted service. Several of our back issues are now sold out so if your sub expires you may miss an issue.

Now is the ideal time to renew or subscribe if you've been buying the mag on the newstand, as starting with the next issue our cover price and our subscription price will be increasing — by subscribing now you'll save money and be assured that each issue will be rushed to your door hot off the press in our exclusive subscriber-only protective covers. Rates are still only $10 a year in the US and Canada, and $18 for two years so take advantage of them now.

Also by subscribing or renewing now, you'll automatically enter yourself in our great subscription contest, and perhaps win a great prize. Details are on page 13 — it's a contest you won't want to miss.

We can't overemphasize the importance of letting us know your change of address well in advance of any moves you might be making. Please send us your old address, new address and effective date so we can provide you with continued service.

And we also can't overemphasize, that if you're writing us with any sort of inquiry, you must include a self-addressed-stamped-envelope (SASE). Our postage costs are phenomenal as it is so an SASE is a must if you're to get a speedy response.

We hope you enjoy this issue — we continue to grow and expand with every consecutive issue. Look for more improvements in the future as we continue to cover the greatest rock 'n' roll in a way you won't find in any other rock magazine. We appreciate your support, kind letters (and all the great Christmas cards!) and your faith.

No retreat, baby, no surrender . . .

— Charles R. Cross

IMPORTANT NOTE: You'll notice that our masthead titles this the "Winter/Spring 1986" issue. It is in fact the Winter issue, following the Fall 1985 issue, but we've decided to add Spring so that in the future our dating will precede the actual season, as is standard practice in the publishing industry. This is not a double issue and this dating change will in no way affect subscriptions. Though we've always published regularly and in the exact season we've been dated, people are so used to publications predating so far in advance that our date was unsettling to some readers. For example, though our Fall issue did indeed appear in the middle of the Fall season, in Seattle, and in many parts of the nation, we were blanketed with the biggest snowstorm of the last decade—and even though it was Fall, it sure as hell felt like Winter. The next issue will be appearing on our regular schedule and will be Number 17, Summer 1986. By then, let's hope we all feel like Summer.

Off the wall

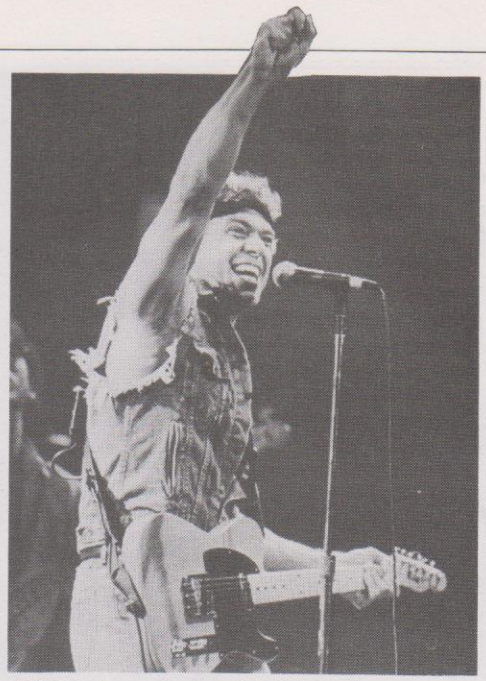
The back cover of this issue features our usual Off the Wall section. This time we've used four shots by our ace photog, Brooks Kraft. Kraft snapped these candid pictures during a short break in the tour—a similar pose, reproduced in black and white, graced the cover of *Backstreets* #12. We thought you'd enjoy seeing these shots in color. You'll notice the color is a bit strange however: Our art director decided he liked the look of the color xeroxes of the shots better than the normal color pictures, hence the unusual colors.

On lips

SPACE CASE: With *Born in the USA* now ranking as one of the biggest selling records of all time, sometimes it seems like you hear it everywhere. Even on the moon: On December 3, the last day of one of the recent Space Shuttle trips, the crew was woken up with "Born in the USA." A nice way to wake up wherever you may sleep. . . .Though Springsteen's efforts to help halt the closing of the the Freehold 3M plant were widely publicized, less was heard about Bruce's contributions to a New Jersey soup kitchen that is trying to raise money for a new center. Bruce gave $10,000 to Lunch Break, the Monmouth County soup kitchen that serves over 100 lunches daily. "It's just a nice Christmas present to his home area," said spokesperson John Webb. . . .

VET REPORT: George Roggy, Illinois vet writes us with news of a service he's starting called "Wheels on Wheels," a private organization designed to help the transportation needs of handicapped people in Lake County. George asks that volunteers or donors contact him care of 2115 Rolling Ridge Lane, Lindenhurst, IL 60046. . . .On to the Steve Beat. First, fans of Little Steven will be glad to note that there's a new zine for Mr. Van Zandt. Titled "Voice of America," its a nicely done xeroxed newsletter put out by *Backstreets* subscribers Sandy Lopez and Desiree Jones. Write them at PO Box 511, Union, NJ 07083 . . . .Though sales seem to have leveled off for Steve's "Sun City," there can be no doubt that the impact of the song on the music industry was greater than sales of the record would indicate. And the song seems to have accomplished its first and foremost goal: No major rock performer has played Sun City since the song was released. Even Queen, one of the groups that has previously played the South African resort, has recently refused an offer for a return engagement. The song has taken Steve Van Zandt's message from the UN, to the Donahue show, to the US Congress and all throughout the world. Our vote for man of the year: Steve Van Zandt. . . .

MEDIA MADNESS: Variety reports that work will soon begin on "Born in the USA," the movie. It's a film by Paul Schrader described as in the "genre of 'Ordinary People' and 'Terms of Endearment'—a family drama plus a lot to say about rock 'n' roll." Michael J. Fox will star and Variety reports "Bruce Springsteen will tune a new title song for the film." We'll be waiting . . . .Also on the film front: Filmmaker Loretta Smith continues with her movie "Born on the Fourth of July," based on Ron Kovic's wonderful book (at least part of the inspiration for "Born in the USA"). Reports are that Springsteen also has been approached for work on the soundtrack of this project. . . .Clarence has been all over the TV set recently. "Entertainment Tonight" covered him (they covered Patti too). He had a role on "Diff'rent Strokes," as Gary Coleman's sax teacher. He was guest on "Good Morning America" (previously he'd been on "The Today Show"). . . .



KATHIE MANIACI PHOTO

Blink twice and you might think this was Bruce Springsteen. Its actually Joe Piscopo doing his Springsteen imitation at last fall's Passiac Fire Benefit.

CONTEST FEVER: Our last contest was something of a bust, perhaps because we didn't have the space to announce the prizes we'd give out. We asked readers to name the next album and we ended up with almost 100 suggestions but no clear winner. A couple of the more common names were "Live in the USA" and "Murder, Inc." Some of the more bizarre suggestions included "Rumblin Through the Promised Land," "You're the One," "Service is Our Business," "The Park," "Free Hold (sic)," "For Julianne," "Julianne's Song" (sort of like John Denver's "Annie's Song"), "Seeds of a Working Man's Labor," "Real World," "Heartland," and "Family. " Perhaps these will give Mr. Springsteen some inspiration. The winners of the contest were Fran Byrn (San Francisco), Barry Cohen (Florida) and Kathy Fidge (Australia). Thanks to all who entered — hope our next contest (where we're giving away an autographed copy of *Born in the USA*) inspires more of you . . . .

COVER ME: Out by the time you read this, should be *Cover Me*, a new collection on Rhino Records of some of the great Bruce Springsteen songs covered by other artists. The song list is impressive and as expected has a large dose of Southside Johnny. It also includes Dave Edmunds "From Small Things," Patti Smith's "Because the Night," Robert Gordon's "Fire" and Johnny Cash's "Johnny 99." . . .

NILS THRILLS: Nils Lofgren has kept quite busy since the tour. His tour of east coast clubs drew raves as did his European dates. Nils' shows were two hours plus in most locales and the material covered the course of his distinguished career. There was even a back flip at the Baltimore show. If he plays in your area this spring make sure you catch him. . . .Garry Tallent has been very busy in the Jersey area joining bands on stage and producing records. He came on stage for the Stone Pony's Big Brothers and Big Sisters benefit, joining the Dull Brothers for "Heartbreak Hotel." . . .

PRESS CLIPS: The you-didn't-read-it-here-first-department: The National Enquirer covered Bruce in their annual predictions issue. Their guess: Triplets in '86. . . .Fans of female semi-porno magazines should have already noticed articles on Bruce in both *Allure* (a cover article, no less) and in *Playgirl*. Both articles seemed to concentrate on pictures that accentuated Bruce's sexiness so for some fans they'll be a must. . . .Bruce even made it to the cover of McCalls of all places for an investigative piece titled: "Why he makes us feel so good.". . . .Time ran an article on how sales of Levis have increased and Bruce's popularity was credited. They titled the article: "Panting for Bruce's Jeans." No fooling. . . .Manhattan, Inc., a big-business type mag has also jumped on the bandwagon. Their October issue had an interesting article on the merchandise sold at the Giants Stadium shows. . . .Esquire called Bruce one "of the 120 men and women under 40 who are changing the nation.". . . . Even "Jeopardy," our favorite TV gameshow, had a Bruce related question. It aired during the Tournament of Champions if you can believe that. The category was "Streets" and the Jeopardy answer was: "The band that made Bruce Springsteen and Asbury Park famous." It was a $500 question and neither Steel Mill nor the Jukes were acceptable answers. . . . .

THERE'S ONLY ONE "BOSS"*. . . A letter mailed to Bruce Springsteen postmarked in Newcastle, United Kingdom, found its way to Springsteen's Rumson, NJ residence although it had less than a "complete" address. The address on the envelope read as follows:

To: Mr. Bruce Springsteen
The Singer
Somewhere in New Jersey,
U.S.A.

The letter had been forwarded to the Rumson office from Succasunna, NJ after a previous phone call confirmed that "The Boss" did indeed live in Rumson. As the Postmaster from Succasunna stated, "Who says we don't care?"

Editor's note: While some people seem to have lots of trouble getting their mail delivered, others, like "The Boss" above, simply have to be "Born In The U.S.A." to get theirs . . . .

*Reprinted from the "Letters" column in the NORTHEAST REGIONAL BULLETIN, Vol. XII No. 24, November 1, 1985. Published by Public and Employee Communications, Northeast Region of the United States Postal Service, New York 10098.

Bruce and band sing out for their hometown

Surprise Pony appearance for 3M benefit

The marriage between a community and a company is a special thing," said Bruce Springsteen January 19, on stage at the Stone Pony. And with that he turned, gestured to an abbreviated E Street Band behind him and they broke into "My Hometown," the song Springsteen penned that has come to symbolize the current situation in his hometown of Freehold, New Jersey.

The scene was a benefit concert for workers at the 3M plant in Freehold which is scheduled to close March 1. Springsteen has become a prominent spokesperson in the fight of the workers to keep the plant open. Earlier in January, Springsteen and Willie Nelson bought full page ads in several major newspapers to explain the plight of the workers and to urge 3M to explore other possibilities that would keep the workers jobs.

Though Springsteen's support of the issue has been greatly publicized — buoyed also by "My Hometown" becoming a top ten hit — his appearance at the Pony was something of a surprise. It represented his first small club show in over a year and one of the only times in the recent past he's taken off from married life to perform.

He fronted an E Street Band minus Nils Lofgren and Roy Bittan, both busy with other projects. Springsteen's voice was hoarse but despite that he and the band drove through a 40-minute set with all the passion and energy that have made their live shows legendary.

"My Hometown" was followed by a hot version of "Badlands," then "Promised Land," "Darkness on the Edge of Town," "Stand on It," "Ramrod" and, finally, "Twist and Shout." Perhaps the most unusual thing about the performance was the lack of a second guitarist — it marked the first time since 1978 that Springsteen had played the entire guitar solo for "Promised Land" by himself — it was flawless.

Springsteen's appearance was the highlight of the 12-hour benefit that included performances by many of the Shore's better known groups including JT Bowen and the Rockers, Cats and Carolyn Mas. The small Asbury Park club was sold-out and packed to the rafters. The $5 cover charge went to support the effort to keep the plant open as did sales from t-shirts sold at the event declaring "3M Don't Abandon Freehold—My Hometown."

Before he began playing, Springsteen gave an impassioned intro to "My Hometown." He said that after 25 years of service to the community, 3M owes something to its workers.

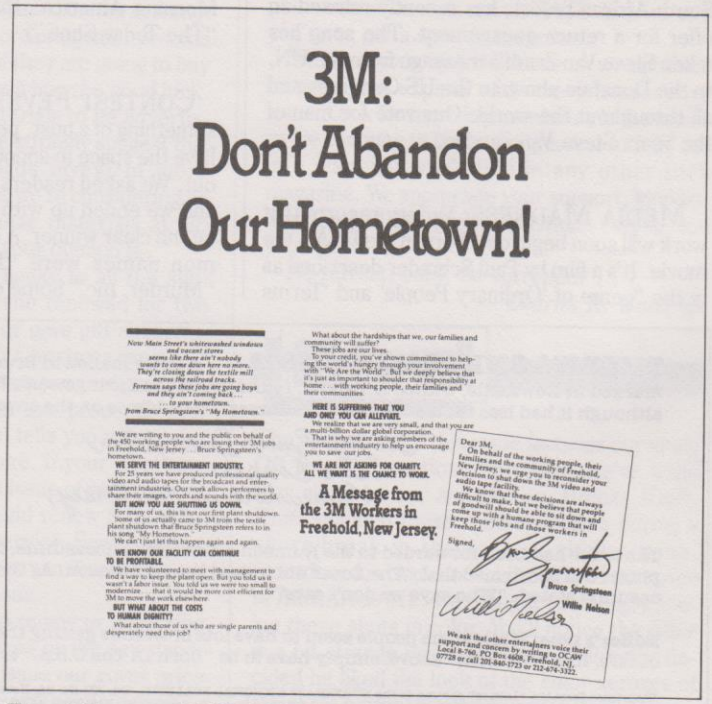
"What happens when the jobs go away and the people remain?" he asked. "The 3M Company — it's their money, and it's their plant, but it's the 3M worker's jobs."

Since the announcement last fall that 3M would close the plant — one of the only operating industries left in Freehold and one of the area's largest employers — Local 8-760 of the Oil, Chemical and Atomic Workers Union has been fighting to save the 430 jobs threatened by the closure. The 25-year-old plant produces cassette tapes for the recording and television industry. The company has adamantly refused comment saying only that the Freehold site doesn't offer enough space to expand the operation properly for 3M to remain competitive. They plan to move plant operations to other plants in Minnesota and North Dakota.

The Union asks that concerned individuals can voice their support and volunteer their resources to the effort by contacting them at OCAWU, PO Box 4608, Freehold, NJ 07728 or by calling (201) 840-1723.

KATHIE MANIACI PHOTO

Bruce Springsteen on stage at the Stone Pony, January 19.



3M:
Don't Abandon
Our Hometown!

Now Main Street's whitewashed windows
and vacant stores
seems like there ain't nobody
wants to come down here no more.
They're closing down the textile mill
across the railroad tracks.
Foreman says these jobs are going boys
and they ain't coming back
... to your hometown.
from Bruce Springsteen's "My Hometown."

We are writing to you and the public on behalf of the 430 working people who are losing their 3M jobs in Freehold, New Jersey ... Bruce Springsteen's hometown.

WE SERVE THE ENTERTAINMENT INDUSTRY.

For 25 years we have produced professional quality video and audio tapes for the broadcast and entertainment industries. Our work allows performers to share their images, words and sounds with the world.

BUT NOW YOU ARE SHUTTING US DOWN.

For many of us, this is not our first plant shutdown. Some of us actually came to 3M from the textile plant shutdown that Bruce Springsteen refers to in his song "My Hometown."

We can't just let this happen again and again.

WE KNOW OUR FACILITY CAN CONTINUE TO BE PROFITABLE.

We have volunteered to meet with management to find a way to keep the plant open. But you told us it wasn't a labor issue. You told us we were too small to modernize ... that it would be more cost efficient for 3M to move the work elsewhere.

BUT WHAT ABOUT THE COSTS TO HUMAN DIGNITY?

What about those of us who are single parents and desperately need this job?

What about the hardships that we, our families and community will suffer?

These jobs are our lives.

To your credit, you've shown commitment to helping the world's hungry through your involvement with "We Are the World". But we deeply believe that it's just as important to shoulder that responsibility at home ... with working people, their families and their communities.

HERE IS SUFFERING THAT YOU AND ONLY YOU CAN ALLEVIATE.

We realize that we are very small, and that you are a multi-billion dollar global corporation.

That is why we are asking members of the entertainment industry to help us encourage you to save our jobs.

WE ARE NOT ASKING FOR CHARITY. ALL WE WANT IS THE CHANCE TO WORK.

A Message from the 3M Workers in Freehold, New Jersey.

Dear 3M,

On behalf of the working people, their families and the community of Freehold, New Jersey, we urge you to reconsider your decision to shut down the 3M video and audio tape facility.

We know that these decisions are always difficult to make, but we believe that people of goodwill should be able to sit down and come up with a humane program that will keep these jobs and those workers in Freehold.

Signed,

Bruce Springsteen

Willie Nelson

We ask that other entertainers voice their support and concern by writing to OCAW Local 8-760, PO Box 4608, Freehold, NJ 07728 or call 201-840-1723 or 212-474-3322.

The ad Bruce and Willie Nelson ran in a number of papers.

Santa Claus is Xmas present B-side

Just in time for Christmas, Bruce tramps got an X-mas present from the Boss: CBS finally released "Santa Claus" on 45. "War," the great Edwin Starr song Bruce covered at tour's end in Los Angeles, had been scheduled as the B-side: At the last minute "Santa Claus" was substituted because of the obvious commercial considerations. There was talk that CBS was trying to break Michael Jackson's record of seven top ten singles—at our press time the new single was hovering just below the top ten but was almost assuredly to go higher thusly tieing Jackson's record.

Though it's hard not to welcome "Santa Claus," "War" would have been a much more meaningful and heartfelt choice. The seasonal considerations were too great we assume: Only a few weeks after its release "Santa Claus" had become the top-selling Christmas single of modern rock (nobody will probably ever beat Bing's "White Christmas").

The released version of "Santa Claus" is the same version that has been available for several years on the *In Harmony II* record, an album most fans have ignored. It's the shortened version of the song, as it was performed in concert in Greenvale, NY in 1975. Most FM radio stations we observed still continue to play the long version of the song, complete with introduction, that was supplied to them on tape several years ago.

"My Hometown" was also released in Canada, England and Holland among others. Both the Holland and British sleeves were slightly different—they both plugged "Santa Claus" on the front and the Dutch sleeve featured much larger writing than the US sleeve. Promo 12"ers of the A-side were also issued in the US and overseas.

Apart from the new single, the most notable release has been the UK boxed set called "The 12" Single Collection." It contains all the UK 12" singles, along with the UK 45 of "I'm Goin' Down" (issued only in this box) and a giant, full color poster. The set was not allowed to be exported though several have made their way into the US. All box sets are generally very nice items: This one is particulary well done and is an essential item in any Bruce Tramp's collection.

The other new essential item we spoke of briefly last issue and finally can picture here is the Japanese 45 of "I'm Goin' Down." This is, without par, the finest Bruce Springsteen 45 sleeve ever released in any country. It features a foldout sleeve, magnificently printed on thick cardboard with an interior photo spread. The record includes a special edition of five Springsteen postcards. The back features a magnificent autograph from the Boss. The high quality Japanese printing and design really shine through on this package making it the nicest looking sleeve yet. The 45 was not allowed to be exported, however, so only a few have made it to the US and those at extremely high prices.

Clockwise from top: The great UK 12" singles boxed set; the awesome Japanese "I'm Goin' Down" 45 — essential; the beautiful Dutch "Captured" sleeve; the US sleeve to "My Hometown" — Bruce's seventh top ten single off the latest album.

The Spanish release of "I'm Goin' Down" is also notable—it bills "Janie Don't You Lose Heart" as the A-Side and "I'm Goin' Down" as the B-side (the way we would have done it too). The sleeve has the same picture as the US version but with very different graphics.

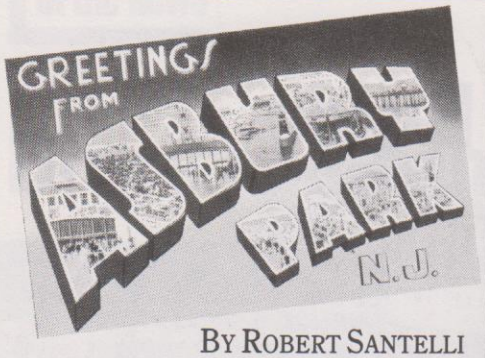
On to other E Streeters: Clarence's 45, "You're a Friend of Mine," did rather well on the charts, buoyed by a video which featured almost as much of Darryl Hannah as it did of Clarence. It was also released in the UK and in Holland both as a 45 and as a 12". The Dutch also issued a 45 of Nils' great "Secrets in the Street."

While everyone waits with baited breath for Southside's next release, the Dutch were busy pressing "Captured" as a single. It features a beautiful picture sleeve and the B-side is "Love is the Drug."

On the Steve front: "Sun City" was easily the most acclaimed and written about song of the year—let's hope Steve finally gets a record contract out of it. There were several 12" promos issued off the record that included versions and mixes that were left off the official album. A new "Sun City" video has just been released—it contains the great video of the song, along with a sort of mini-documentary on the making of the video and on the issue of South Africa, itself. It features a short interview segment with Bruce.

There's also a "Sun City" book out now written by Dave Marsh. The book chronicles the making of the song but concentrates most heavily on the problem with Sun City itself and with South Africa.

Strangely enough, we've heard rumors that Steve's former record label, EMI, had plans to reissue a couple of Steve's early singles and 12"ers; a move clearly designed to take advantage of all the press Van Zandt has gotten over "Sun City." Though we welcome the prospect of any Little Steven record being released, this just serves to show again how poorly promoted Steve's records have been.



By Robert Santelli

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic book* The Big Beat.*)*

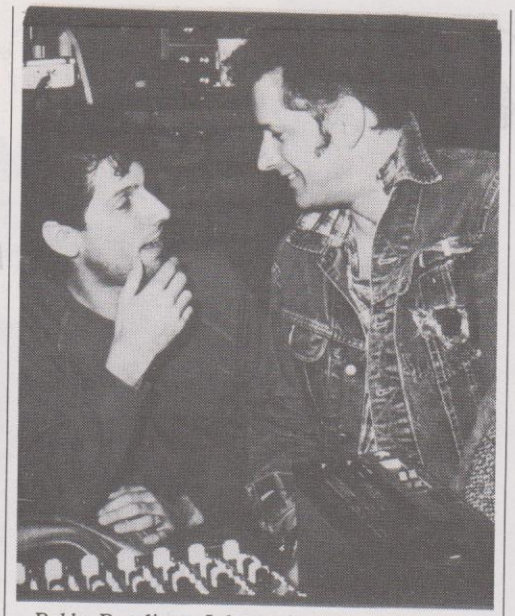
There are few, if any, rock scenes in America that are as responsive to the community which supports it or as charitable to its needy and unfortunate as the one on the Jersey Shore. With Live Aid and Farm Aid, and with "We Are The World" and "Sun City," 1985 was certainly the year rock re-discovered its conscience and became more socially aware. Yet, Jersey Shore musicians and bands have been staging benefits and raising money for worthwhile causes long before it became fashionable. Over the years, local Shore benefits have raised many thousands of dollars for a variety of charitable organizations and individuals in need.

This past year was no exception. Let's start from the top. Bruce, of course, was involved in "We Are The World" and "Sun City" and personally contributed a whopping amount of money to charities and food banks wherever he and the E Street Band performed on the *Born In The USA* Tour. Little Steven wrote "Sun City," which raised the awareness level and desperately needed money to continue the struggle to end apartheid in South Africa. Along with Bruce, Clarence Clemons also contributed to the song.

On a more local level, Richie "LaBamba" Rosenberg, the former Juke and Disciple of Soul trombone player who now fronts his own band, LaBamba and the Hubcaps, released "There's Still Christmas," a song written by Steve Betts and Dennis Bourke of the Shore group, Bouvier. The proceeds from sale of the record went to the American Leukemia Society which also adopted the tune as its theme song.

A quick historical note concerning "There's Still Christmas": this is the same song that Clarence Clemons cut in 1981, but which was never released. The New Jersey Springsteen tribute band, Backstreets, also recorded the song: their version was released in 1982. And according to Betts, a few days after LaBamba wrapped up his version of the song, Clemons called to inquire if it was still available. Betts had to tell him no, since it would not have made sense to have two 1985 versions of the song competing against each other.

Finally, Jersey Artists For Mankind, or J.A.M., a non-profit organization of mostly Jersey Shore musicians will release any day now yet another benefit record, "We've Got Love," penned by Joel Krauss of the duo, Harry and Joel. The money earned will also go to local charities. The single will be of particular interest to *Backstreets* readers since Garry Tallent produced both it and the flip side, "Save Life, Save Love," composed by Eddie Testa of the Cruisers. Max Weinberg plays drums on both songs. Also on the record: Jukes Bobby Bandiera (guitar) and Kevin Kavanaugh (keyboards), and, in one capacity or another, virtually ever other Jersey Shore musician and singer of note.



Bobby Bandiera, Jukes guitarist and Lee Mrowicki, one of the ogranizers of the event, at the JAM '86 Grande Finale at the Pony.

KATHIE MANIACI PHOTO

That takes care of the charitable records. Next are the concerts. This past year there were two that were especially successful. The Second Almost Annual Holiday Hurrah held at the Stone Pony in December, raised money for the Big Brother and Big Sister Program of Monmouth County. Shore bands which donated their time and music included J.P. Gotrock, which features the rhythm team of drummer Vini Lopez and bass player Vini Roslyn, former members of Steel Mill; the Paris Project, winners of the 1985 Original Band Competition at the Stone Pony; Tokyo Pink, undoubtedly one of the Shore's most promising young bands; Bobby and the Runners, led by Jukes Bobby Bandiera and Kevin Kavanaugh, and backed up by members of John Eddie's Front Street Runners; the Dull Brothers, another local outfit, which brought up Garry Tallent to play bass; and the Lance Larson Group, led by veteran singer/songwriter/guitarist Lance Larson, who recently launched a comeback after a two year hiatus from the Shore music scene.

The first Holiday Hurrah was held in 1983 at the Count Basie Theater, in Red Bank (then the Monmouth Arts Center) and was highlighted by the surprise appearance of Springsteen. For the 1984 show LaBamba and Little Steven ran the event. rather than give the money earned to the Big Brother and Big Sister Program, the two musicians decided instead to hand it over to the Foundation to Find and Protect America's Missing Children. Also held in Red Bank, the concert sold out in a record 20 minutes, and marked the first time Little Steven had performed at the Shore in many a month.

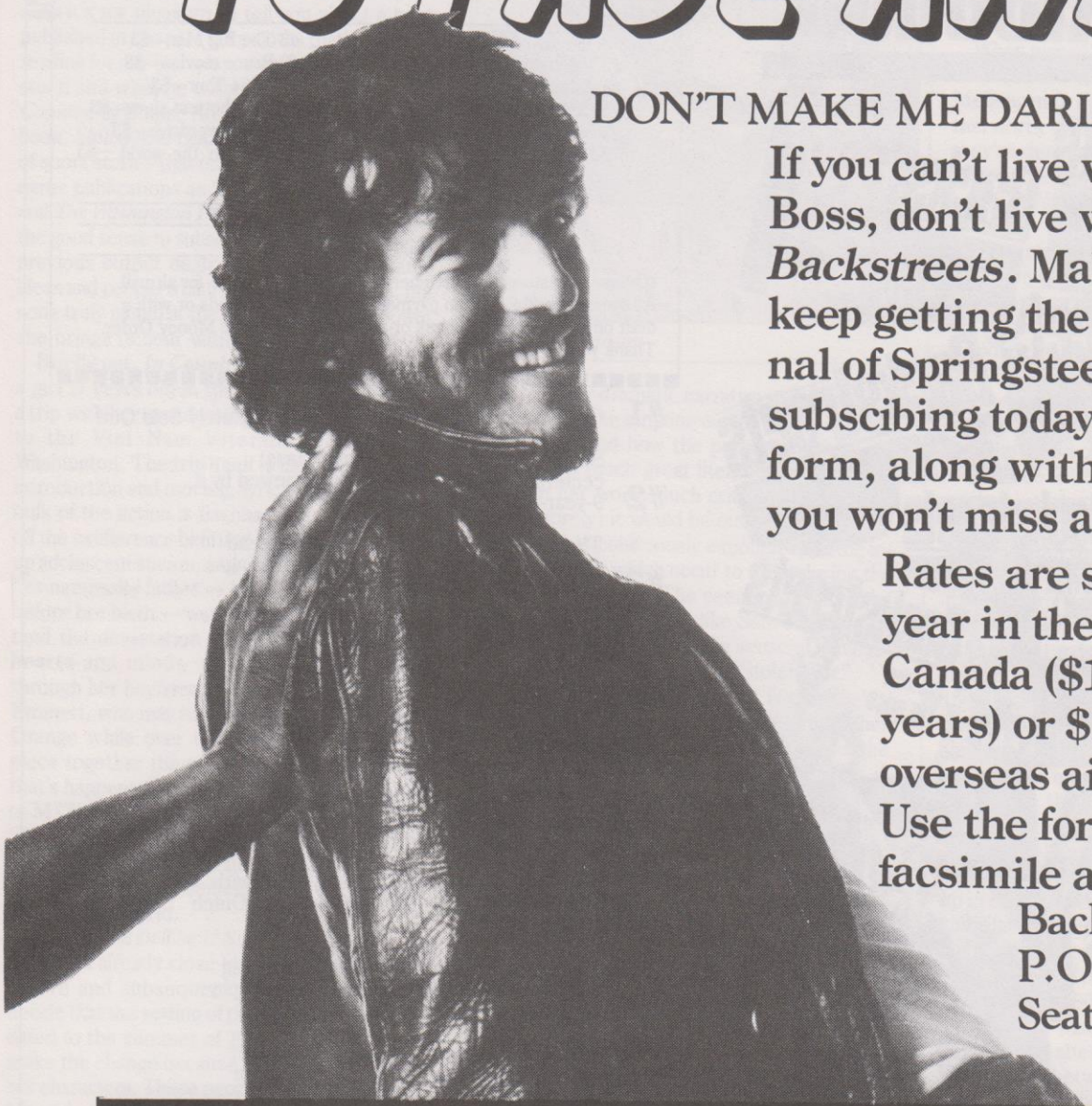
The success of that show, broadcast live on New York's WNEW-FM and many of its sister stations across the country, prompted LaBamba to carry on his support of the Foundation to Find and Protect America's Missing Children. LaBamba, however, moved the show to the Capital Theater in Passaic, a venue nearly twice the size of Red Bank's Count Basie Theater, and changed the name of the concert to LaBamba's Christmas Show. Although it lacked big name Shore artists like Springsteen, Little Steven, and Southside Johnny, E Street Band members Garry Tallent and Patti Scialfa performed as did LaBamba and the Hubcaps, members of the Jukes, and Marshall Crenshaw, Buster Poindexter aka David Johansen, 14 Karat Soul, Gene Kornish from the Young Rascals, Ellen Foley, a full string section and the Soulsonic Orchestra. While Tallent merely performed backup duties on bass, Scialfa actually came out with a band which included Fernando Saunders on bass and drummer Steve Jordan, and sang three original numbers.

Now that the Christmas season is over, does that mean so are the benefit concerts and records? Not necessarily. By now you've all heard of the closing down of the 3M plant in Springsteen's hometown of Freehold, and of his support of the workers' plight there. Well, there's been some talk by members of J.A.M. of a concert to raise money for these workers and their families, and of a possible boycott of 3M products. Springsteen has already donated money to the cause and signed his name to a letter (as did Willie Nelson) which asks 3M to re-consider its decision to shut down the plant. If such a concert becomes a reality, expect it to garner much attention because of Springsteen's association with the workers. And don't rule out an appearance by the Boss, either.

Tidbits . . . John Eddie's debut album should be out by the time you read this. Max Weinberg helped out with the production and mixing of the LP. Another debut album which should also be out about now is Glen Burtnick's. Burtnick, a former member of the Hubcaps, now fronts his own band, Manville. As of press time, neither Eddie nor Burtnick had titles for their LPs.

Southside Johnny and the Jukes' eagerly anticipated album is due out in late winter or early spring. Insiders are calling it the best Jukes album since *Hearts of Stone* in 1978. Billy Chinnock is in the studio recording a follow-up to *Rock 'n' Roll Cowboys*. After a particularly triumphant appearance at New York's Bottom Line, Chinnock was told by CBS Records to begin recording his next record pronto. Ex-Jukes guitarist Billy Rush produced, wrote, and arranged all the songs on Taka Boom's *Middle of the Night* LP. Taka is the sister of Chaka Khan. Rush also played guitar and synthesizer on the record and employed such Jukes as Mark Pender (trumpet) and Rusty Cloud (keyboards) to play on it.

"I DON'T WANT TO FADE AWAY..."



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The ties that bind

In a wide open country

BY WAYNE KING

So you won't think this column is only going to deal with "dead," academic topics, it's my pleasure to tell you about a book published in the past six months that's required reading for any one who cares for Bruce Springsteen and what he writes about. It's called *In Country*, by Bobbie Ann Mason. Mason's earlier book, *Shiloh And Other Stories*, was a collection of short stories that originally appeared in such name publications as *The New Yorker, Atlantic* and *The Washington Post Magazine* (she also has the good sense to subscribe to *Backstreets*). Her previous output dealt with many of the same ideas and people which populate *In Country*, but none truly hinted at the kind of literary firepower she brings to bear with the novel.

Briefly put, *In Country* centers around Sam, a girl 17 years old in the summer of 1984, and a trip with her grandmother and Uncle Emmett to the Viet Nam Veterans Memorial in Washington. The trip itself is handled in a brief introduction and moving, lyrical endpiece. The bulk of the action is flashback, as Sam shrugs off the indifference befitting her typically fucked-up adolescent station, and tries to figure out who her namesake father — killed in Viet Nam just before her birth — was. She begins to understand the devastation which took place in the hearts and minds of so many who served through her boyfriend Tom, himself a vet, and Emmett, who may have been exposed to Agent Orange while over there. Sam's attempts to piece together the world of her father and all that's happened since is told against a backdrop of MTV, M A S H reruns and the beat of rock 'n' roll. Needless to say, *Born In The U.S.A.* figures prominently in the soundtrack which plays behind Sam's search for her identity and place in the world.

When *Born In The U.S.A.* was released, the book was already close to being done. Bruce's record and subsequent tour helped Mason decide that the setting of the book should be updated to the summer of 1984. She was able to make the change because of the real life feel of her characters. These people live, they breathe; Mason's conception of them is so intense that she considers them real. At first, Sam and Tom were the focus, then she "realized" that Sam's father died in Viet Nam. That opened up the whole sphere; essentially, it broke the story wide open. She developed Sam, her father, Emmett and Tom further by reading books which collected the reminiscences of Vietnam vets, notably Mark Baker's chilling book *Nam*.

Although generally favored with good notices, including a laudatory full-page review in the prestigious *New York Times Book Review*, there are critics with their doubts about Mason's work. They point out that there's not a great deal of sheer dramatic narrative in *In Country*. They deride the emptiness they perceive in her characters, and how the personal revelations found in so much great literature is not to be found in her work. Such criticism misses the point entirely; it would be out of character for her people to consciously expound upon the internal changes which occur to them during the course of the story. The seeming inactivity of even primary characters like Sam or Emmett, resembles more, I think, the sense of aimlessness that pervades Bruce's "Stolen Car."

Bobbie Ann Mason

THOMAS VICTOR PHOTO

Another criticism of her work is that she's a regionalist; all her stories revolve around her native Kentucky and the kind of people she knows there. Of course, a sense of place is necessarily a crucial part of any art. But when used derogatorily, "regionalist" is what critics call an author who concentrates on a local scene so much that their world vision is obscured or neglected. The way Mason works her turf is akin to the way Bruce has worked the shore/drag strip/girls/car/night time themes in his work, discovering an endless amount of variety within boundaries rendered mundane when applied by a writer lacking Bruce's or Bobbie Ann Mason's insight.

Mason's stripped-down style fits the characters; they see things simply, not always making the connections that an author does by the way a story gets told, or that the reader supplies. When reading *In Country*, one often gets the feeling of catching a TV show in the middle while flipping channels, only *In Country*'s art is not laid out as completely or as obviously as we're used to demanding from our popular art. This doesn't make Mason a difficult read, though, because the situations and people are drawn so well. More disturbing than literary criticism, is the way *In Country* is being lumped together with other culture that deals with basic American issues. The newest label to be dreamt up by the trend-mongers is "hick chic."

What "hick chic" refers to is the down-home settings of an event like Farm Aid or of films like "Country," "Places In The Heart" and "The River." Much of this criticism comes from the political left, which I find baffling. If criticizing the type of New Americanism peddled by apple pie hucksters like Lee Iacocca (who's still trying to buy Bruce out, this time by asking him to play at the July 4th celebration of the Statue of Liberty's centennial), it makes sense. If applied to such phenomena as yuppie palaces which serve "authentic" American dishes — Just like Grandma used to make! — at ripoff prices, it makes sense.

When turned against people like Jessica Lange and Bobbie Ann Mason and John Cougar Mellencamp, it doesn't make sense. Whatever the worth of these artist's creations, at least they're dealing with the gut issues that effect each and every one of us living in the Reagan era. That's precisely the sort of focus lacking from the "left" since the end of Viet Nam and the downfall of Nixon.

Mason sees it as being, like so many tensions in our lives, a class thing. She believes that the entrenched powers-that-be — whether cultural or political — get worried over an *In Country* or a *Born In The U.S.A.* because of the trouble they might stir up, the awareness they might help foster in those Americans always getting the short end of things.

I'd agree with that completely, and I think it's something else, too. The way I see it, all the above-named artists are like people working out in a field with their backs to one another. They work and work, making their way in towards the middle from the outside of that field, each going about it in their own way. Eventually they turn around and notice that there are others doing much the same work as they are, and that their own efforts have been enriched by being done side-by-side with the others. And as Little Steven proved with "Sun City," the field, and the number of people working it, is a lot bigger than you'd think. That's what *The Ties That Bind* is all about.

The problem is that, like characters in a Bobbie Ann Mason story, we're relentlessly caught up in raging media overkill. A certain amount of simplifying, comparing, connecting is inevitable, but not to the degree that the modern day media would have it. The newer, "hotter" media successes of the '80s, like MTV and *USA Today*, are too busy making their assumptions of our tv-shortened attention spans come true to make distinctions between artists or politicians or causes. Naturally, the same media is afraid to make any social or political or spiritual *similarities* explicit.

Bobbie Ann Mason's reaction may be to make her work more politically blunt next time out, just like Bruce did by following *The River* with *Nebraska*. She's not sure, though, because she wants to be true to her work as a writer of fiction and not view it increasingly as a political animal. What will probably happen is that her characters will continue to be confronted by an unknown dread, drawn with ever more indelible force by her deft hand. And those people will undoubtedly persevere, and make their stand — and ours—against the void all the more noble.

On stage

LaBamba's Xmas show a hit

By Kathleen M. Maniaci

Christmas is a time for children; and what better cause for a rock 'n' roll holiday show than the Foundation to Find and Protect America's Children? LaBamba's Annual Christmas Show rocked the audience at the Capital Theatre in Passaic, NJ and remembered the missing children with a five hour extravaganza and a feeling of community throughout.

A huge band that included 14 horns filed onstage to cheering that turned to pandemonium as LaBamba appeared formally attired in a regulation Santa suit. The evening began as LaBamba conducted the band through "Deck the Halls" and the "Theme from Peter Gunn."

After some warm welcomes from Capital owner John Scher and LaBamba, 14 Karat Soul, a five piece acapella group from East Orange, NJ, delivered silky-smooth soulful tunes in the best street-corner tradition. Next came Ellen Foley, fully prepared to bring the house down with rockin' versions of "Honky Tonk Woman," "Runaway" and "Stagger Lee." Obviously at home on stage, Ellen performed with an enthusiasm that set the pace for the entire show: hot!

Former Rainbow vocalist Joe Lynn Turner followed with some rousing R&B numbers that were definitely crowd pleasers. Joe talked a bit much though, causing Ellen Foley to comment once during the show, "Just sing the song, Joe," to which the audience cheered. NJ Television fave Uncle Floyd made his first appearance of the night with some silly jokes and a funny version of "Shaving Cream," which required some off-color audience participation.

Following Uncle Floyd was everyone's favorite lounge lizard, Buster Pointdexter, aka David Johansen. A highlight of the night, Johansen slithered around the stage in his booziest voice through "Smack Dab in the Middle," "House of the Rising Sun," "Hit the Road, Jack" (with Soozie Kirschner) and "Who Threw the Whiskey in the Well?" in lizard style. Johansen demanded audience participation — he got it, and then some. Pleased, he waved his beer around, grinning, and left the stage to wild applause.

Next, Gene Cornish, formerly of the Young Rascals, appeared with his comeback band. They dished up some great rock 'n' roll that included the hit "Groovin'" and a great drum solo that went on a bit too long.

Patti Scialfa, of recent E Street Band fame took the stage, and was greeted very enthusiastically. Although she seemed a little tenative onstage, her voice was gorgeous and her band was tight. She played a set of three original songs (one called "City Boys") that show a lot of promise. If Patti can gain the confidence and exuberance that she shows in Springsteen's band, she will be an electric performer.

At about the three hour mark, Uncle Floyd returned for a little pickin' and grinnin' with sidekick Slim for a hysterical parody called "Deep in the Heart of Jersey," that had the audience in tears.

By this time the audience was beginning to tire. Thank God for Marshall Crenshaw! Although Crenshaw has received criticism for his understated stage presence, he was in fine form this night; joking with the audience and obviously having a great time. He played a brilliant eight song set that included "Whenever You're on My Mind," "Someday, Someway," Gene Vincent's "Right Now," "Cynical Girl" and his latest single "Little Wild One."

With the audience still reeling from Crenshaw, enter LaBamba and the Hubcaps! The Hubcaps ripped into sizzling renditions of longtime faves "Secrets of Hearts," Glenn Burtnick's "Here Comes Sally," and "Move on Up," which showcases LaBamba's amazing vocal abilities. LaBamba was dancing up a storm and the band was burning up the stage! A record deal for these guys can't be far off.

Next up in this marathon evening was Gary U.S. Bonds. Sounding terrific, but looking a little weary, Gary sang what he knew the audience wanted. The set included "Dedication," "New Orleans," the trademark "Quarter to Three" and a new song co-written with his daughter who helped with vocals, "Wild Night." It was a beautiful ballad that I hope will be released soon.

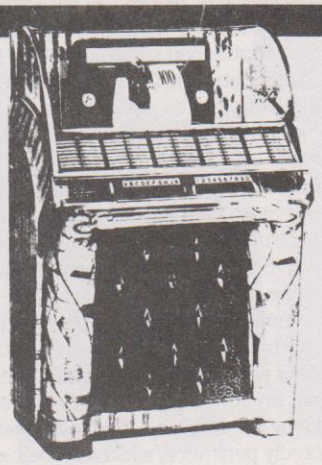
KATHIE MANIACI PHOTO

Ritchie "La Bamba" Rosenberg (right) organizer of the annual Xmas benefit confers with Eddie Testa of the Cruisers and author of the song "Save Love, Save Life."

Allison Smith came out with some help from Joe Lynn Turner and Ellen Foley on a song called "Never Go With a Stranger," a very emotional song about a missing brother. It was a reminder of the cause for this benefit.

At the four hour mark, the Grand Finale began! Ellen Foley sang a beautiful "White Christmas," while Joe Lynn Turner cranked into Foghat's "All I Want for Christmas is You." Jukes guitarist Bobby Bandiera got to show off his terrific vocals with a lovely "I'll Be Home For Christmas," while Buster Pointdexter roared back out with a raunchy "Is That You, Santa Claus?" As the end neared, 14 Karat Soul encored with "Merry Christmas, Baby" and Gary U.S. Bonds beamed through "Run, Run Rudolph."

The last song had over 50 musicians and singers squeezed onto the stage for a jubilant "That's What Christmas Means to Me," a song LaBamba and the Hubcaps released for the holidays as a single. After over five hours of music; exhausted, sweaty and happy the huge band and the audience parted company, until next year!



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3. **Clarence Clemons**
   "Summer on Signal Hill" B-side (CBS)
4. **Artists United Against Apartheid**
   "Sun City" 12" single (Manhattan)
5. **Nils Lofgren**
   Flip LP (CBS)
6. **Creedence Clearwater Revival**
   Chronicle CD (Fantasy)
7. **Bruce Springsteen**
   The Wild, the Innocent.... LP (CBS)
8. **Elvis Presley**
   The Sun Sessions LP (RCA)
9. **Richard and Linda Thompson**
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10. **Southside Johnny and the Asbury Jukes**
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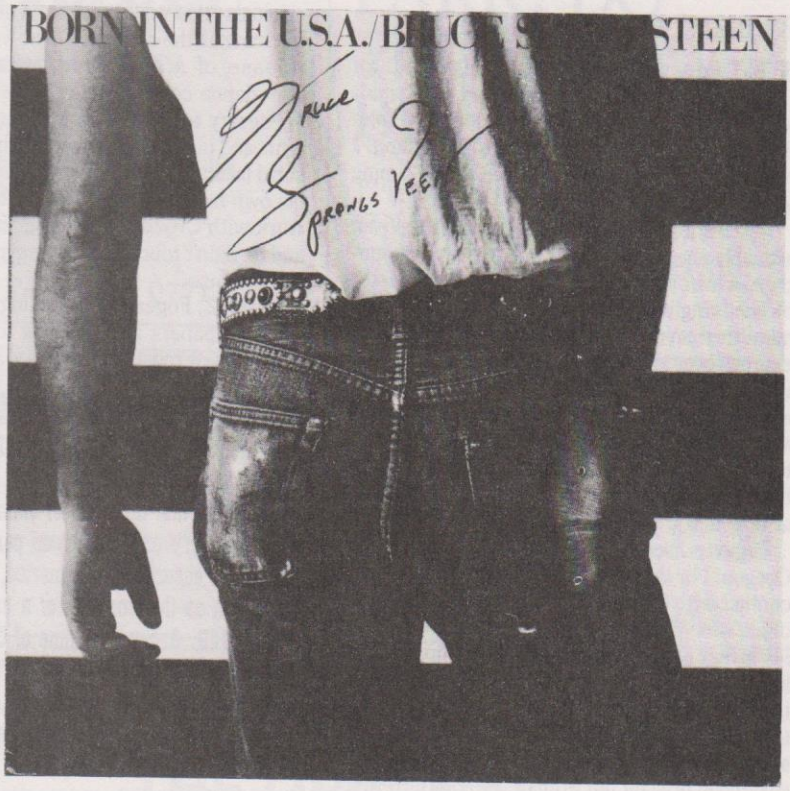

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BORN ON THE BAYOU

THE RETURN OF ROCK'S FORTUNATE SON

BY JIMMY GUTERMAN

When word started to filter out of Berkeley in mid-1984, dead in the middle of a fake election season, that John Fogerty was planning to return to recording, I told anyone who'd listen that the man's timing was impeccable. Here's why.

As a leader of Creedence Clearwater Revival, arguably the best rock 'n' roll band this country has ever produced, Fogerty was the master of the single, compacting more into three minutes than most of his contemporaries could express over an album. This terseness, coupled with Fogerty's near-fanatical commitment to his musical and sociological roots, is why the words and music of Creedence are astonishingly up-to-date at a time when it's often difficult to listen to music from the late Sixties without laughing at how dated it has become.

Fogerty lives secluded on a ranch deep in Oregon. For the better part of a decade, his only contact with his record company was via a post office box — rumor has it he wouldn't divulge his street address. The 1972 break-up of CCR and subsequent legal traumas sent Fogerty into relative seclusion and the two post-Creedence LPs he released were one-man shows. In 1976, after recording *Hoodoo*, an occasionally brilliant but utimately erratic attempt to merge swamp music with then-current musical trends (and an album that remains unreleased), Fogerty left the rock world completly. Until he decided to support *Centerfield* with a controlled live gig at a television studio, Fogerty's only two performances since then were at his brother Tom's wedding and his own twentieth high school reunion. His real return to the stage was a short but tough set backed by John Mellencamp's band at *Live Aid* that culminated in a raucous cover of Eddie Floyd's "Knock on Wood."

So another old rock star is back and made a good record. Big deal. But it's not that simple. Not only is it important for the rock community to have Fogerty "back," but now is precisely the necessary time for his return.

Creedence broke up because the band's ideals weren't enough to hold them together. Tom Fogerty was the first to leave, ostensibly to spend more time with his family, though the inevitable mediocre solo work began almost immediately. *Mardi Gras*, the group's final album, found Fogerty acceding to the demands of his rhythm section to take part in writing and singing lead. Big mistake. The result of Fogerty's attempt to live up to his we're-all-equal rhetoric was Creedence's most disjointed and least satisfying LP. Only three songs were J.C. Fogerty originals; this was a new band not nearly as interesting as the original. Three months after the release of *Mardi Gras*, what was left of Creedence collapsed.

Fogerty took the negative notices for *Mardi Gras* and his failure to maintain his band as personal failures. The two LPs he did release under his own name were far less ambitious than his work with Creedence. He declined interviews and he didn't tour. Back to Oregon, try to make some sense.

By 1982, Fogerty was getting itchy. Reading the newspapers and listening to the radio, his point of view must have changed. One of the few Sixties political rockers who literally put his money where his mouth was, he was a vehement opponent of then-California governor Ronald Reagan, who is attacked explicitly in "It Came Out of the Sky." Fogerty was a fatalist, and the scenes he painted in "Bad Moon Rising" and "Who'll Stop the Rain" were bleak and final. His apocalyptic political songs were warning; it must have been a shock to see his nightmares come true with the advent of the Reagan Administration.

Rock 'n' roll today is both a reflection of and a reaction to the "work" of the present administration. Glenn Frey's "Better in the U.S.A." is a jingoistic anthem Iacocca could've used when Springsteen nixed the commercial. At the lowest level, even Frey's aural cynicism is a welcome respite from the alleged New British Invasion (Does anyone remember what Human League looks or sounds like?) in that it claims rock 'n' roll as a primarily American art — an historical truth. But the real agenda of the New Patriotism is "My-nation-right-or-wrong." What such songs say is: it doesn't matter if I have any qualms about the behavior of my government. I won't protest because making waves is bad for the country. Such reasoning is fallacious, of course. Had it not been for protest two decades ago (Has it been that long?), I might be writing this column from a Saigon bunker.

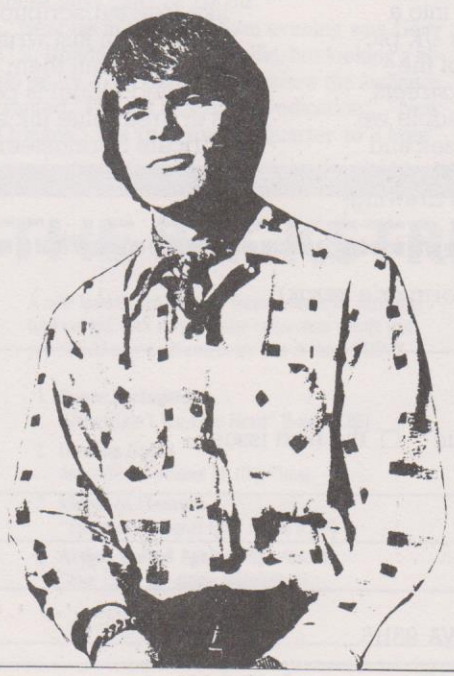
On the flip side of this jingoistic coin are a few artists able to cut through the lie that *everything is all right*. Such popular albums as *Learning to Crawl* and *Born in the U.S.A.* are among the growing number of records in which artists are determined to chronicle our collective darkness and maybe even start finding a way out. Our leaders tell us not to worry; we should know too well the consequences of letting others make our decisions without debate.

When Elvis Costello appeared on *The Tonight Show*, he sang his anti-Reagan "Peace in our Time." He almost got booed off the show and certainly got blackballed from the network (Seen Elvis on *Friday Night Videos* lately?). This is the context into which John Fogerty has returned. Hynde, Springsteen and Costello are all spiritual descendants of Fogerty, whose music was a roar of truth shattering the late Sixties smug yet naive political zeitgest. Fogerty saw turning on, tuning in, and dropping out as the supreme defeat. Now that we're being pressured into becoming docile again, such a voice as his is incomparably important.

Welcome back.

(For information on "Who'll Stop the Rain," a fanzine for John Fogerty fans, write Kevin Cooper, 60, Blackledge St., Daubhill, Bolton, BL3 4BJ, England.)

"I can't hear a bad word about John Fogerty. I sing covers because I'm a fan, of all good music from that time and of John Fogerty, who is a very underestimated personality, in the States especially. In America, they look upon him as the frontman of a bubblegum group, CCR. Around the time of CCR's US breakthrough, there was this mentality that everything successful stinks and Creedence were terribly successful. They had several hits in a row and I'd sing all of them if only it wouldn't be a little embarassing! Their songs are all as solid as rock. I love to pay homage to a man who can write such songs . . . ." Bruce Springsteen, Brussels, 1981.



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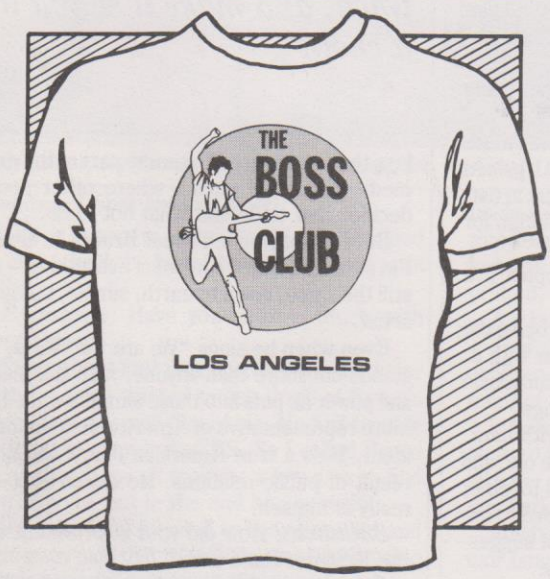

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In interview

The E Street Band's violin player,

SUKI LAHAV

BY STEVEN ALLAN

Seeing the E Street Band today, playing to stadium sized crowds, it's hard to imagine their sound as anything but the raucous guitar-dominated playing that's best exhibited by songs like "Glory Days" and "Born in the USA." But longtime fans of the band know it hasn't always been like that—in the early seventies the band had a dramatically different sound. Up until *Born to Run* the band was very much keyboard dominated, due in large part to David Sancious' jazz background. Springsteen's songs themselves tended more toward the theatric and there was still strong evidence of Bruce's early fascination with Bob Dylan—in fact the band was as likely to pull out a Dylan number for an encore as they were to break into "Twist and Shout."

Part of the reason for that unique sound was the presence of Suki Lahav, the first female member of the E Street Band. Suki was the resident E Street violinist from September 1974 to March 1975. Though she recorded many songs in the studio, on record she can only be found as a vocalist on "Sandy" and "Incident on 57th Street" while her violin playing shines only on "Jungleland."

But on stage, for her brief tenure with the band, Suki made quite a lasting impact. Her violin playing gave a romantic and intellectual feel to Springsteen's shows and added another haunting element to many of the early songs. In particular her playing on the E Street version of Dylan's "I Want You" was wonderful. Many of the shows at that time would open with Bruce alone at the microphone with Suki in the rear of the stage, spotlights on both—it was visually powerful as well as musically.

Suki's original introduction into the band had been through her husband Louis Lahav, the engineer for the second album. Her career with the E Street Band ended when she and Louis decided to return to Israel. She now lives with her second husband and two children in Jerusalem where *Backstreets* caught up with her.

Backstreets: How did you meet Bruce Springsteen?

Suki: Louis was working with Mike Appel in the 914 Sound Studios as an engineer. Mike arrived with Bruce and I remember as soon as he came into the studio it was obvious, even then, that he was a giant, that one day he'd just explode into stardom.

As soon as I heard those recordings, I became just as convinced. By the music, the lyrics and, later on, after I got to know him, by Bruce as a person.

Backstreets: What year was that?

E Street Alumni

(This is the second in a continuing series of articles on E Street Band Alumni. Next: Boom Carter.)

Suki: We arrived in the states in 1971 and everything seemed to happen with Bruce around 1973 and 1974.

Backstreets: Who's idea was it to use the violin in the band?

Suki: Bruce was the first to suggest it. At first everyone laughed. "What, a violin in a rock 'n' roll band!" seemed to be everyone's attitude. But as always, if Bruce said so then everyone went straight along with it. And I think he proved that he was right.

Backstreets: So he offered you the chance?

Lahav: Well, not exactly straight away. He had some auditions but couldn't find anyone to fit his demands. Even then he was the big perfectionist. I was only in the picture because I was Louis' wife.

I remember once they invited a children's choir to record on the track "Sandy." They didn't turn up, so Bruce decided to record me over and over, track on track, and make it sound like a choir. That was hard work trying to sound like a choir. That's the only official recording I appear on.

Backstreets: How do you feel about not being put on record?

Suki: I don't mind that at all. What was more important to me was the experience I gained from working together with such a great artist. I personally don't think I was good enough for him anyway.

Backstreets: Where did you first appear live with the band?

Suki: In Lincoln Center. After that—being the response was so good—we carried on with it. Bruce used the violin only for the romantic side of him. I played only on the slow songs.

Backstreets: How was it to work with him?

Suki: Bruce was in total control, the one and only "Boss." But still he worked always together with everyone as a team. He didn't have to impose himself—he was willing to accept suggestions, but always, he had the last say.

Even then he used to record loads of songs and only use a few of them. In my opinion some of those songs that have never been released are his best. Especially the lyrics—he wrote like a madman, a natural phenomenon.

Backstreets: What was the band like?

Suki: I became friendly with everyone. But especially with Max. We used to talk about Bruce a lot. He also was amazed by him. And he was very loyal to him—he seemed to play just for him.

I remember Max telling me how hard it was for him, being the drummer. He was always in the background on stage and couldn't hear Bruce sing all the time. He wanted to be able to hear all the words to be able to get more into the music.

Clarence is just a heap of warmth and tenderness. It's a pity but he's less apparent on the *Born in the USA* album.

With the band on stage, Bruce was able to draw out what he wanted from all of them. The different types of people in the band seemed like different types of colors and characters. But as a band they became as one.

Backstreets: What do you think of *Born in the USA?*

Suki: I'm not all that much of rock 'n' roller these days. So altogether I'm less interested in that type of music. I feel it was done very professionally and I can understand why people like it. But that type of music has less affect on me than say *Nebraska*, which was, for me, his best album yet.

There's a problem as one becomes a star, especially in the states. The American culture and entertainment industry have such big demands that one can easily be turned into a music factory. Even Bruce (who I'm sure much less than others), has become part of the great media controlled music, where other people decide what to do and what not to do.

"I remember once they invited a children's choir to record on 'Sandy.' They didn't turn up, so Bruce decided to record me over and over, track on track, and make it sound like a choir."

But I'm not worried about Bruce. As always, I'm sure he's under control of everything— and still the same, down to earth, simple, but great artist.

Even when he sings "We are the World," he stands out more than anyone, with the feeling and power he puts into those simple words. He's more representative of America than the president. He's a true American figure and not a result of public relations. He doesn't act—he really is himself.

Backstreets: How did your involvement with the E Street Band end?

Suki: I wanted to come back home. I believe

(Continued on next page)

STEVEN ALLAN PHOTO

Suki Lahav, the former E Street Band violinist, in Israel, 1985.

(Continued from previous page)

my place is here in Israel. Louis and I decided to come back to Israel before the split with Mike.

Backstreets: Have you been in touch with Bruce since?

Suki: About four years back, a film producer friend of mine wanted to use three of Bruce's songs for an Israeli film of his. He had trouble getting the okay from CBS. So I called Bruce up on the phone. It took me a few days to find him at home but in the end he answered.

He was really pleased to hear from me and right away said that there's no problem in using those songs ("Jungleland," "Hungry Heart" and "Point Blank"). He was really nice about it. CBS made a promotional disc of that film with those three songs on it. I heard it's become quite a collector's item being that they only had thirty printed.

Backstreets: What do you do now?

Suki: Most of my time I'm at home with my children—far away from the lights and excitement of those early days with Bruce.

I heard that Bruce got married and I'm very pleased for him. And if he reads this I'd like to take the opportunity to say "mazel tov" and congratulations.

And by the way, Bruce, please, please come tour Israel—the music business needs you. One concert of yours in Israel will change the whole attitude and music business here.

'Dead End Street' is a strange film for Bruce music

Perhaps the strangest element in the diverse catalog of Bruce Springsteen's music is the use of his songs in the soundtrack to the Israeli film "Dead End Street." Literally hundreds of directors have approached Springsteen and CBS asking for permission to use his music in their films — so far we've only heard an excerpt of "Hungry Heart" in "Risky Business" and the few songs in John Sayle's "Baby It's You." Even though Springsteen gave his permission for the use of his songs in these projects, "Hungry Heart" wasn't on the soundtrack album to "Risky Business," and, partially because of problems with rights over the Springsteen tunes, "Baby It's You" has never been released on video cassette. Problems with rights also prevented Springsteen's songs from being used in the recent film "Mask."

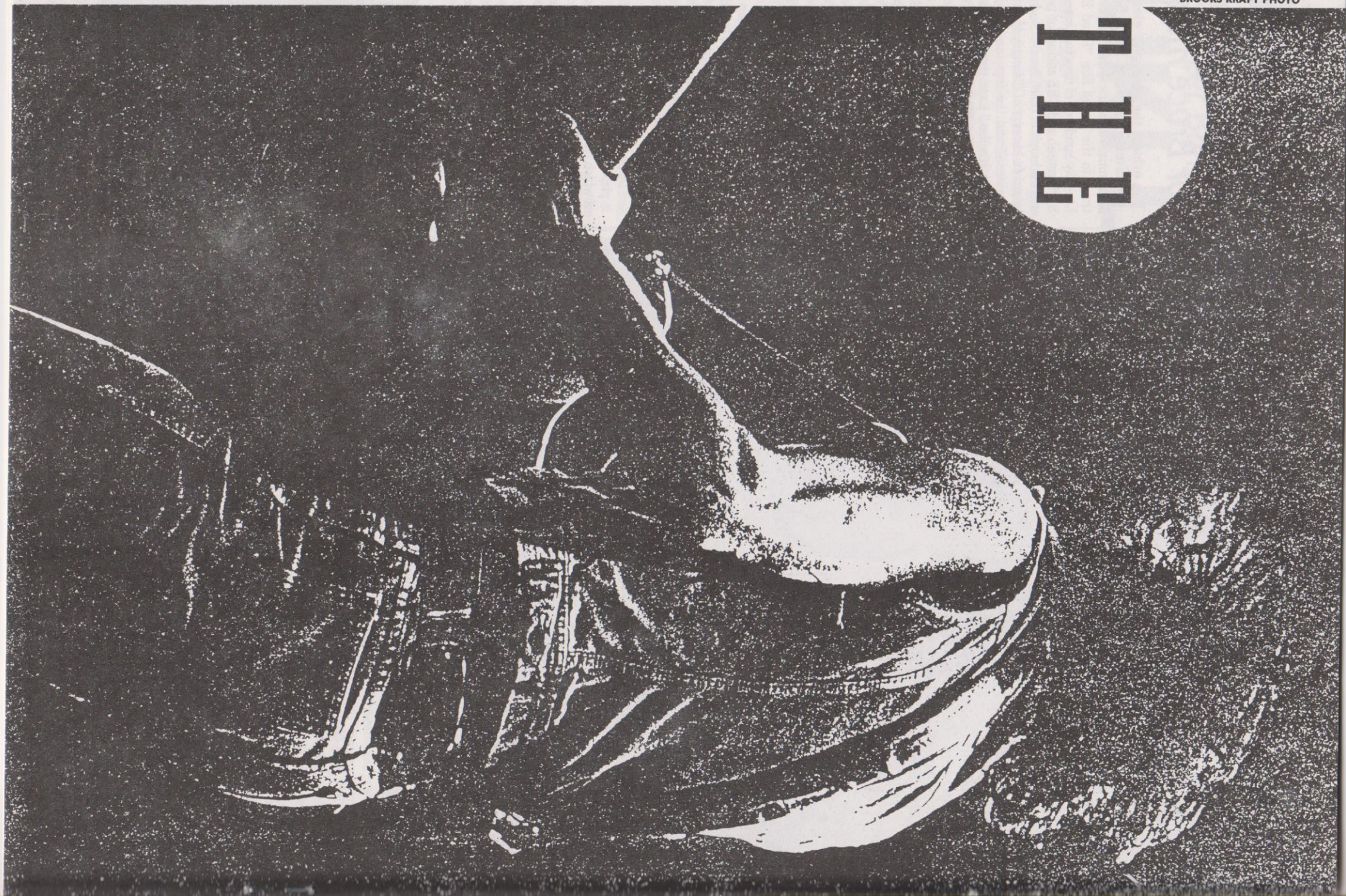
So in light of that, "Dead End Street," which has only aired in the US at an occasional film festival and can be seen on a few imported video cassettes, is a dramatic departure from the setting we'd expect for Springsteen's music. Its an extremely dark movie with a deep and existential plot. The story concerns the life of a young prostitute and her struggle to break out of her trapped existence. It's based on the true story of a young Israeli who killed herself after a TV documentary aired showing her working in her profession.

The songs used are "Hungry Heart," which is played several times in snippets; "Jungleland," of which only the dramatic final chords are used; and "Point Blank" which is played repeatedly and used in almost every scene in the movie. There is actually a scene where the prostitute performs a sexual act while in the background we hear "You grew up where young girls, they grow up fast." Its an unusual and dramatic use of Springsteen's music and its placed in a context that most fans wouldn't associate with Bruce's music.

The Israeli promo to "Dead End Street."

DESIGN BY JESSE REYES

BROOKS KRAFT PHOTO



BOSS BODY

HOW BRUCE GOT A BOSS BODY

The headline in *Rolling Stone* said it all: "A changed man: Springsteen's now got a body like a beach bully."

But what would make Bruce Springsteen — already the "Boss" — take up exercise? The man had been born to run but not in a way that would ever get him into shape. He was a hard-screaming rocker who got all the exercise he needed belting out the blues of the working man.

Springsteen's personal trainer, Phil Dunphy, co-director with his wife, Patricia, of Health Through Exercise and Rehabilitation, is the man who gave Bruce "the juice." He tells the story of the rock star's conversion this way:

"In the old days, Bruce was working at only about 50 percent of his potential — and he needed 45 percent just to make it through a show. That left him with only **5** percent. But now he's at 80 percent of his potential, so he doesn't have to give up his entire life to do his work.

"That extra 30 percent gives him the energy to go out afterward. It's broadened him, made him more self-confident. When you're in shape, you can have a life outside your job. But Bruce didn't. After his performances, they used to have to carry him off stage."

But wouldn't that kind of all-out performing have been enough in itself to keep Springsteen in shape? Dunphy explains why not: "Work isn't exercise. Bruce is under intense pressure when he's performing, pressure that in itself is draining. What Bruce discovered was that working out was a way of using energy that wasn't being drained by pressure. He really benefited from doing something physical that wasn't under the lights in front of thousands of screaming fans."

And the workout itself?

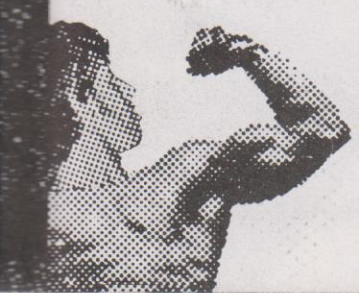
Dunphy made sure Springsteen's program extended beyond mere muscle building. "We introduced things slowly, like jogging and other things he wouldn't normally have done. He worked up to three days a week on the machines and free weights and five or six days jogging **4-6** miles. His ideal is three days with weights and three days running. His program is simple as anybody's can be."

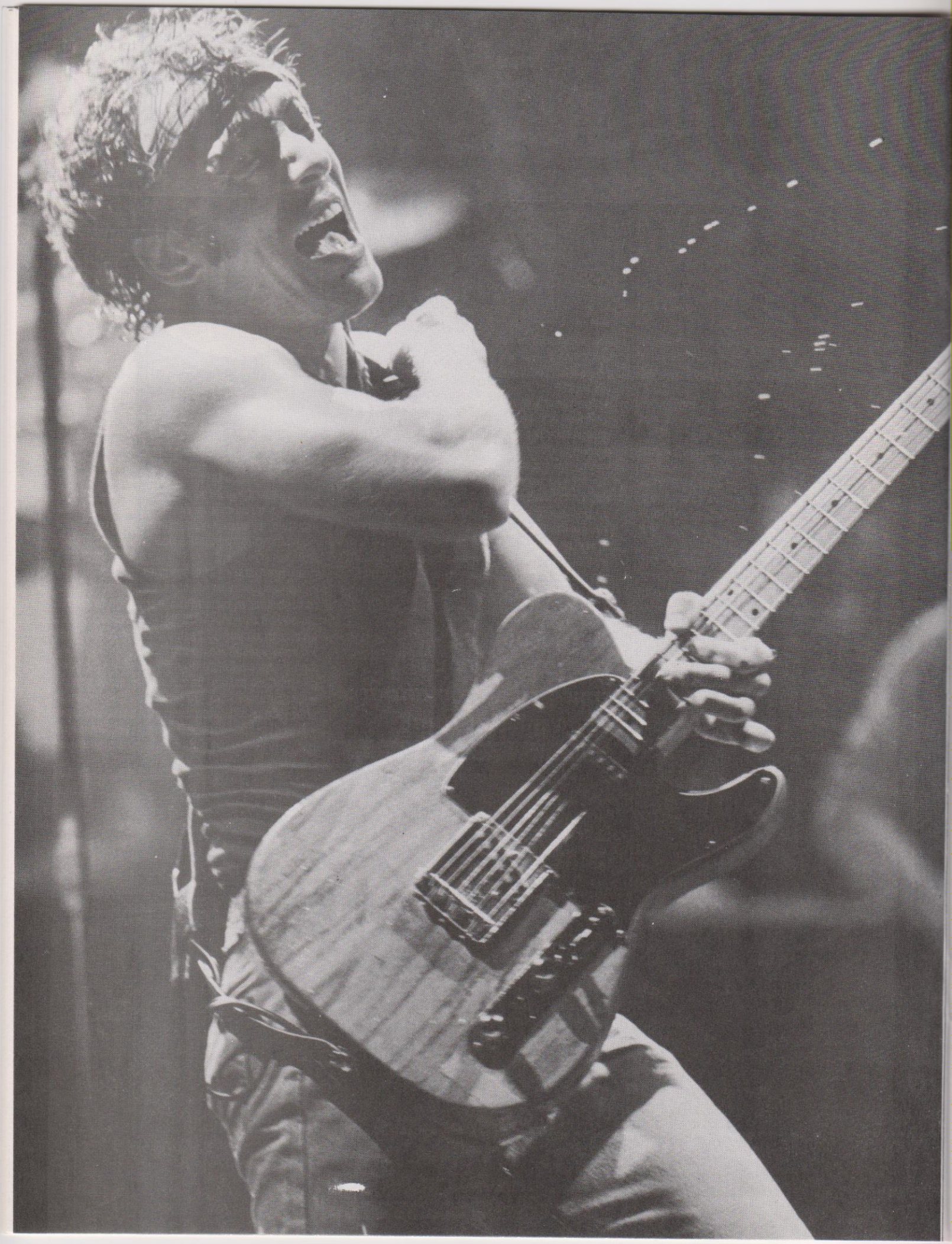
Better yet, Dunphy sees no difference between what happened for Springsteen and what can happen for the kind of working person the new rock-hard rocker sings about in his songs.

"Work seems less draining for people when they begin exercising," Dunphy says, "because they have more to bring to their work. They have a lot more energy for life outside their work as well."

Dunphy adds that if you're ever tempted to use your job as an excuse for not exercising, don't look to the Boss as an example. "He worked out twice a week even when he was on the road — and kept the whole band in shape as well. He never missed."

Or at least almost never. Like the occasional trip to McDonald's Springsteen would enjoy as reward for an especially good workout. "Discipline," Dunphy says, "is something you need to be able to turn on and off."





REASONS TO BELIEVE

By Jack Newfield

I attended two of Bruce Springsteen's concerts last month at Giants Stadium in the New Jersey Meadowlands – the fourth time I have seen him since 1976. Watching the waving American flags, and listening to his recently written working-class and Vietnam veteran anthems, I thought of the early novels of John Steinbeck and of the authenticity and existential growth of Robert Kennedy.

Perhaps it's premature – and even immature – to think of Springsteen as a hero. But in Ronald Reagan's television America, "you can't start a fire without a spark" – and maybe a guitar can do it better than a politician or a book.

Since I first saw Springsteen at the Bottom Line in 1976, his songs have evolved from escapism to responsibility, from romanticism to realism, from isolation to community. He has redirected his frustrations from his own head toward the other America.

Springsteen's songs of social concern are thankfully not ideological, programmatic, or rhetorical. They tell stores and create characters. But they are unmistakably radical in their defiance of authority, their empathy for the common man, and their burning class resentments. Springsteen's identification with labor unions is apparent in half a dozen songs. And his hostility to banks and finance companies is clear in several songs, especially in "Johnny 99."

Springsteen's popularity is changing the pop music industry, lifting it out of commerical hype and adolescent self-centeredness toward social relevance. He (along with Billy Joel, Stevie Wonder, and others) is politicizing other performers and their audiences. Musicians have been ahead of politicians in fighting hunger, famine, apartheid, and farm dislocation. Springsteen played a key role in encouraging white musicians to participate in USA for Africa. And he sings on the powerful new anti-apartheid record, "Sun City," written by "Miami" Steve Van Zandt, the former lead guitarist in Springsteen's E Street Band.

Springsteen is now doing something more difficult and more valuable than Bob Dylan did during the early 1960s. The Dylan who wrote "Blowin' in the Wind" was expressing and crystallizing a mood that was already forming on college campuses and on the civil rights frontier in the South. Springsteen is singing against the whole national drift toward Reaganism, materialism, narcissism, union-baiting, rat-race careerism, media timidity, and cultural conformity.

BROOKS KRAFT PHOTO

Springsteen is 36 years old and the canon of his socially important songs number only 12 or 15 at this point. It seems logical that he will continue to write personal songs about erotic desire. And more songs of myth and liberation like "Born to Run," "Dancing in the Dark," and "Thunder Road."

Springsteen is wary of being used by politicians – not just by Ronald Reagan, but by liberal Democrats as well. He has said he is registered to vote as an independent, and I don't think he is interested in electoral personalities.

New Jersey senator Bill Bradley, who has aggressively tried to wrap himself in native son Springsteen, recently came off looking very foolish on the CBS Morning News, when the overbriefed senator, after describing himself as "an old rock and roller," compared Springsteen to "Buddy Holiday." (This was apparently meant as a reference to Buddy Holly, although Bradley could have been thinking of the great jazz singer Billy Holiday.)

Springsteen's affections are not for politicians, but for local unions, food banks, homeless shelters, and Vietnam veterans groups. He quietly donated $1 million to such struggling organizations during his year-long tour, including $15,000 to the British mine workers' union after their strike collapsed.

Bruce Springsteen can't redeem the whole country – or even one generation – by himself. His words must be heard and his consciousness must become contagious if they are going to change history. This just might be happening, judging from the fans I saw at the Meadowlands, standing up for four hours, fists punching the sky on the choruses, singing the words of every verse back to him, like a 60,000-member blue-collar choir.

●

In 1945, before Bruce Springsteen and Sylvester Stallone were born, George Orwell published an essay, "Notes on Nationalism," which illuminates the difference between Springsteen's populist patriotism and the violent nationalism of Stallone/Rambo. It suggests they are opposites – despite the superficial similarities of biceps and bandannas.

Orwell wrote: "By nationalism I mean first of all the habit of assuming that human beings can be classified like insects and that whole blocks of millions or tens of millions of people can be confidently labeled 'good' or 'bad.' But secondly – and this is much more important – I mean the habit of identifying oneself with a single nation or other unit, placing it beyond good and evil and recognizing no other duty than that of advancing its interests. Nationalism is not to be confused with patriotism, since two different and even opposing ideas are involved.

"By patriotism I mean a devotion to a particular place and a particular way of life, which one believes to be the best in the world, but has no wish to force upon other people. Patriotism is of its nature defensive, both militarily and culturally. Nationalism, on the other hand, is inseparable from the desire for power . . . .

"It can plausibly be argued, for instance – it is even arguably true – that patriotism is an innoculation against nationalism."

Stallone/Rambo represent the most popular nationalist expression in current mass culture. Rambo glorifies and has racist images, just as Stallone's Rocky sequels did. Rambo is based on fantasies of revenge and stirs up jingoistic passions as Rambo snarls, "Damn the Russian bastards," and kills a few more. Rambo is about "the desire for power" and advancing America's interests in the world.

"Perhaps it's premature — and even immature — to think of Springsteen as a hero. But in Ronald Reagan's television America, 'you can't start a fire without a spark' — and maybe a guitar can do it better than a politician or a book."

Springsteen represents the opposite – the most popular patriotic expression in current mass culture. Despite all the pain and broken promises he sees, it is clear that Springsteen loves America. The values he extols are the best old American values – work, family, hometown roots, loyalty, idealism despite bad times. They are certainly my values.

Some of his fans hear the words, some misunderstand the words, others hear only the music, and still others may be only following the momentum of his fad. There is no way to quantify how much of his audience is influenced by the message, but it is certainly a significant proportion.

Perhaps the most mesmerizing moment of a Springsteen performance is his solo guitar-and-harmonica rendition of Woody Guthrie's "This Land is Your Land," sung in a voice of raw pain. Springsteen introduces it as "the greatest song ever written about America."

But then he adds: "I'm not sure this song is true any more. I hope it is, but I'm not sure. It's about a promise that's eroding every day for a lot of people. Countries are like people. It's easy to let the best of yourself slip away."

Stallone the nationalist exploits the Vietnam veteran in Rambo. He perpetuates the stereotype of the vet as a rampaging, psychotic killer. The mili-

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REASONS TO BELIEVE

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taristic emotions stirred up by Rambo pave the way for the next Vietnam.

In contrast, Springsteen's songs depict the Vietnam vet as neglected by society, unemployed, tormented by nightmares, but seeking reintegration into society. Springsteen would like to help heal the wounds of war. He simultaneously celebrates hope while recognizing pain. Pain is never present in the Rambo fantasy world. No price is ever paid for the therapeutic killing. The "good guys" always win and come back to make a sequel. Recall the misunderstood and misheard words of "Born in the USA."

More harrowing is "Shut Out the Light," about a Vietnam veteran who wakes up with the shakes after a nightmare, throws up, and is so afraid of the dark that he shouts, "Don't you shut out the light."

Springsteen's bond with Vietnam vets is real and deep–not cynical commercialism, as seems to be the case with Stallone. Bart Hanes, the drummer in Springsteen's first band, enlisted in the Marines and died in Vietnam. Other friends from Springsteen's working-class high school in Freehold died in Vietnam. "The guys who did come back were not the same," he told Rolling Stone.

Starting in 1980, when the Vietnam vet was still an invisible reject from a lost war, Springsteen began to donate funds without publicity to Vietam Veterans of America. He helped keep the organization alive. In 1981, he did a benefit concert for Vietnam veterans that raised about $100,000. Robert Muller, the president of Vietnam Veterans of America, has become one of his closest friends.

So has Ron Kovic, the radical author and paralyzed vet who wrote a book that deeply influenced Springsteen. Kovic, who was a guest of honor at Springsteen's opening night at Giant's Stadium, has said: "I've been sitting in this wheelchair for the past 18 years. And I can only thank Bruce Springsteen for all he has done for Vietnam veterans. 'Born in the USA' is a beautiful song that has helped me personally heal."

Springsteen's patriotic populism is organic to his life. He is what he seems to be, in contrast to Elvis Presley, who was a hero and negative role model to Springsteen. Presley had a carefully concocted public persona of macho control but lived in a child-like fantasy world and was a drug addict behind the walls of a mansion. (Most people in the music business believe Springsteen when he says he has never used any drugs.)

Springsteen's funky patriotism derives, in Orwell's terms, from his pride in a place and a way of life. For Springsteen this is the South Jersey shore–itself a national symbol of unfashionability, which Gary Hart tried to joke about last year in a lame way. Springsteen grew up there, a dreamer and a rebel, in a neighborhood filled with immigrants from Appalachia who worked in factories. He still lives nearby, close to his roots and old friends he has kept. His values come from memory–the memory of a father who was often out of work, and of growing up without financial security, juggling debts, living among working-class people who hurt. He bought his first guitar for $18 from a pawn shop.

What is perhaps most striking about Springsteen's brand of hot-rod, dancing populism is that in a world of false images, he lives the values he sings about. His band has always been racially integrated even if his audiences have not. His videos have been noticeably free of the sexist imagery and innuendos that infect MTV. His ticket prices have been comparatively democratic: he charged $17.50 tops for his four-hour Meadowlands marathon, while Michael Jackson asked $30 for his abbreviated 75-minute concerts. And Springsteen has given away that $1 million to some of the most worthy activists in America.

Springsteen, now a millionaire, said recently, "I still feel like a poor man inside . . . The danger of fame is in forgetting."

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Unemployment has been a recurring theme in Springsteen's work since his 1982 Nebraska album. That album was composed while Springsteen was coming under the influence of Woody Guthrie, whose great musical legacy he discovered and devoured after reading Joe Klein's biography.

"Like Robert Kennedy, I think Bruce Springsteen has the capacity to be deeply moved and changed by direct contact with people in trouble. Like the middle Kennedy, I think he has the gift to imagine the world through the eyes of another person."

One of Springsteen's best songs, "Johnny 99," is on Nebraska. Its opening line, as everyone in New Jersey knows, is: "Well, they closed down the auto plant in Mahwah late last month."

On Born in the USA, released in 1984, four songs make reference to unemployment. The hero of the title song is a jobless vet who can't get work at the refinery and who gets no help from the VA man.

Springsteen's interest in social issues first surfaced without much notice in September 1979, when he performed for two nights at a MUSE "no nukes" benefit at Madison Square Garden. He also made a surprise appearance onstage in Central Park at the massive nuclear freeze march and rally in June 1982. But until September 1984, his economic and political ideas were in the background, recognized only by the most astute members of his audience. (He had written an antinuclear rock and roll song called "Roulette" right after Three Mile Island).

In September 1984, Springsteen was home in New Jersey, on a rare night off from his endless tour, watching the news on television. Onto his living room screen came President Reagan, campaigning for reelection in New Jersey.

Reagan was saying:

"America's future rests in a thousand dreams. It rests in the message of hope in the songs of a man so many young Americans admire—New Jersey's own Bruce Springsteen."

Springsteen was astounded by the comic absurdity of the right-wing Republican president trying to steal some of his home state popularity while negating the meaning of all the words Springsteen sings each night with such awesome conviction. After the enormity of the president's ignorant opportunism sank in–and after George Will repeated it–Springsteen felt he had to repudiate what had been done. Springsteen's bonding with life's victims and casualties is artistic, not political. He is neither a liberal nor a Democrat. But he felt compelled, in the middle of a national election campaign, to do something in public.

He did it the next day he was at the office. Springsteen's office is the stage. That night he spoke from the stage in Pittsburgh.

"I kinda got to wondering what Reagan's favorite album of mine is," he said. "I don't think he's been listening to this one."

Then Springsteen leaped into an intense version of "Johnny 99," his song about an unemployed auto worker "with debts no honest man could pay" who gets drunk and commits a murder.

Reagan's clumsy attempt to use him seemed to liberate Springsteen's latent social concerns and to expedite his evolution into populist causes, although not partisan politics, which I think he will continue to be suspicious of.

In Pittsburgh, Springsteen donated $15,000 to United Steelworkers Local 1397 of Homestead, Pennsylvania. That was another symbolic act of separation from the president and his economic policies. Since that night, in every city on his tour, Springsteen has donated an equivalent amount to local radical groups, personally meeting with them in every instance. Among the groups he has made donations to are Washington Fair Share of Seattle; New Jersey Citizen Action; the New York City Food and Hunger Hotline; and the People's Health Clinic near Tucson, Arizona, which was giving free medical care to the striking Phelps Dodge mineworkers whose health benefits had been cut off.

Springsteen has also been speaking more bluntly from his office since the president tried to co-opt him. At RFK Stadium in Washington, D.C., he warned against military intervention in Central America. At Giants Stadium he reminded people that "the big chemical companies are poisoning our state." And as part of the introduction to "My Hometown,' he lectured about the "responsibility to your home state" and to "the homeless and hungry. A lot of people are falling through the bottom. They ain't getting caught in any safety net."

In October 1984, Springsteen gave a rare interview, to Kurt Loder of Rolling Stone. It was published in the December 6, 1984 issue. Loder asked Springsteen how he felt about Reagan and George Will trying to make him "the toast of the political right." Springsteen replied:

"I think what's happening now is people want to forget. There was Vietnam, there was Watergate, there was Iran. We were beaten, we were hustled, and then we were humiliated.

"I think people got a need to feel good about the country they live in. But what's happening, I think, is that need–which is a good thing–is getting manipulated and exploited. And you see the Reagan reelection ads on TV. You know, 'It's morning in America.'

"And you say, well, it's morning in Pittsburgh.

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It's not morning above 125th Street in New York. It's midnight, and, like, there's a bad moon risin'. And that's why when Reagan mentioned my name in New Jersey, I felt it was another manipulation. And I had to disassociate myself from the president's kind words."

Many popular entertainers have let Nixon or Reagan use them for whatever rewards they can extract in return. Elvis Presley, Frank Sinatra, Ray Charles, Johnny Cash, Sammy Davis, and Michael Jackson have all played the White House game. Only Springsteen has found the flattery in conflict with his ideals and had the stubborn self-knowledge to say so.

What's most hopeful about Springsteen's creative future is the way he has used his past year of touring America as a learning experience, searching out social conditions that might provide artistic stimulation and political education, instead of spending his days in motels, or giving interviews to the local rock disc jockeys and reporters, or getting high on cocaine, he has been immersing himself in have-not America. He has kept a notebook and has been writing down ideas, phrases, and whole songs in longhand. He has been reading Henry Steele Commager's history of America, according to his friends.

Like Robert Kennedy, I think Bruce Springsteen has the capacity to be deeply moved and changed by direct contact with people in trouble. Like the middle Kennedy, I think he has the gift to imagine the world through the eyes of another person. Kennedy could do it best with urban blacks, migrant farm workers, and American Indians trapped on reservations. Springsteen seems to be able to do it with Vietnam veterans and displaced industrial workers.

When Springsteen was in Houston, he visited a tent city of oil workers who had been laid off. Out of that experience has come his newest song, "Seeds." He started performing it in July, but it is still a work-in-progress and the words have not even been copyrighted yet with ASCAP.

"Seeds" is not what President Reagan would call "a message of hope." It is an enraged cry for help—a blues-dirge about workers who flee Detroit seeking jobs in the oil-and-space boom of the Sunbelt. They get laid off again by the oil companies and end up homeless and living in automobiles (perhaps manufactured in Japan).

"Kid's in the backseat with a graveyard cough," Springsteen rasps. And he ends with a comment on the lost American dream: "Gone, gone, it's all gone."

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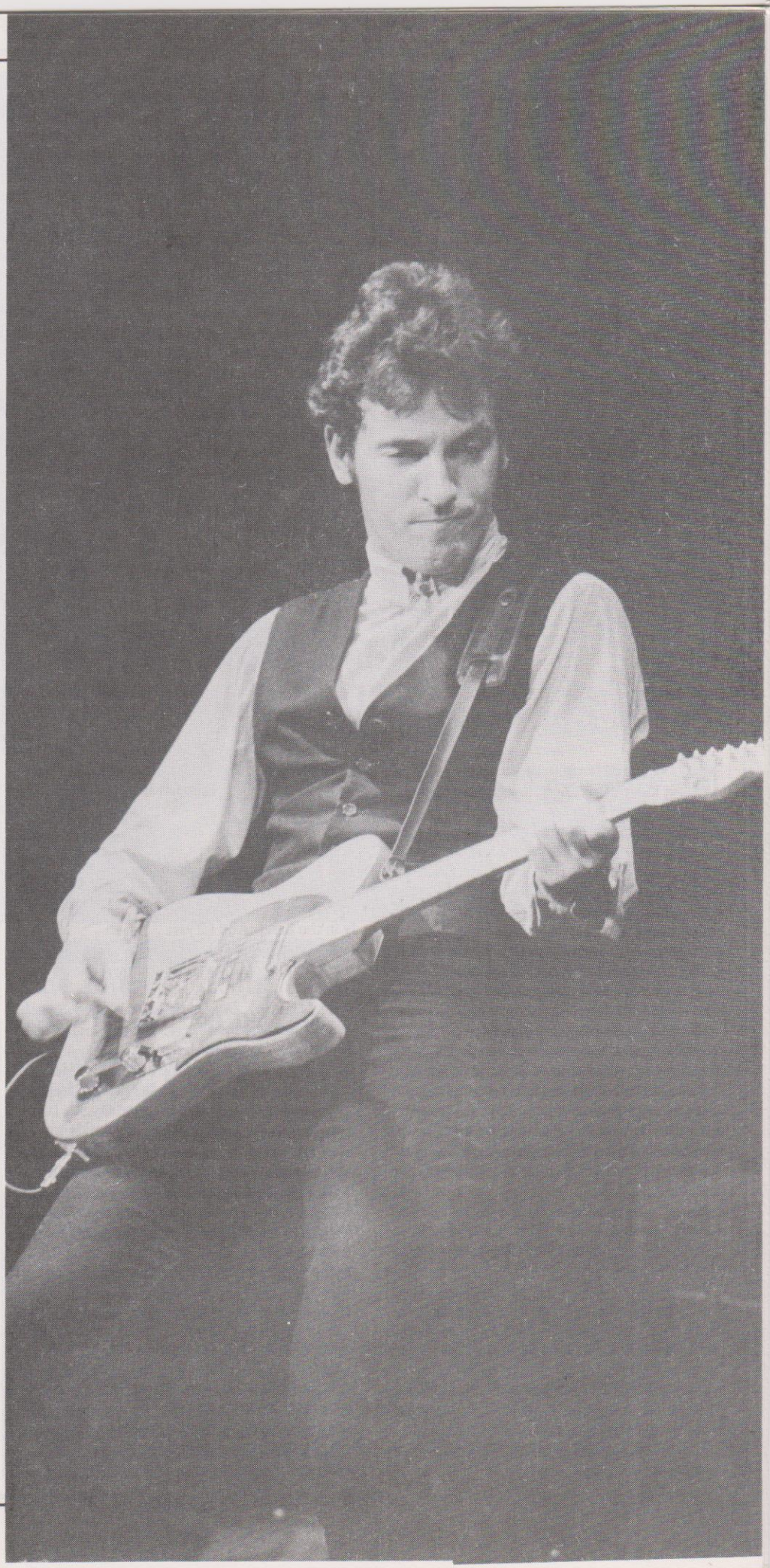
How Bruce Springsteen's song will end is unknowable. He could still lose his way like Dylan and Elvis. The demons of fame could yet capture him. Or his spark could start a fire. Right now, he is what he is—a mass-culture phenomenon with instinctive class consciousness and head-strong integrity.

I think he is a wonderful role model and inspiration for other musicians, for working people, for kids, for complacent labor bureaucrats, and especially for the over-35 generation, which has paid him too little attention.

He is the alternative idea of how to be a celebrity. He is a strong, generous, patriotic, drug-free, nonsexist, antiracist American hero.

(Reprinted from the Village Voice with permission)



JAMES SHIVE PHOTO

THE BACKSTREETS INTERVIEW

NILS

BY RUTH ATHERLEY

Nils Lofgren became the first new member of the E Street Band in ten years last year when he replaced Steve Van Zandt on guitar. Lofgren was a crowd favorite throughout the *Born in the USA* tour, wooing audiences with his back flip during "Rosalita," with his Keith Richards' tribute on "Street Fighting Man" and with his solid guitar work and background vocals. His vocals have added a whole other dimension to the E Street sound, though the only studio work he's done with the band so far is the rework of "Janey Don't You Lose Heart."

In addition to his work with the E Street Band, Lofgren is a noted and distinguished musician in his own right. His solo career spans the last decade and a half and he's received almost as many critical allocades as Springsteen. His work with his early band Grin is legendary while his contributions to Neil Young's band (particularly on the *Tonight's the Night* album) are considerable.

Lofgren also has a solo career of note and several classic LPs. His *Wonderland* was considered by many to be one of the best records of three years ago .

He has a new album out on Columbia called *Flip*, which landed on several critics year-end-lists even if it didn't get a whole lot of radio airplay. It's a shame radio has ignored Nils — his songs are tailor made for the airwaves and there is some certified hit material on this new record. Nils recently completed a great solo tour which took him up and down the East coast and to Europe, where he gets the attention he deserves.

We caught up with Nils last fall when the band was in Toronto for their stadium gig.

Backstreets: *Let's start with the big question: Are you going to stay in the E Street Band or is this just a contract basis for this tour?*
Lofgren: Oh, no, no, no contract; Bruce asked me to join his band and I said, "yes." I'm definitely in the band. And I'll just . . . uh . . . when Bruce needs me I'm there. And when he's not working I'll continue to do my own shows and records.
Backstreets: *Does being with a band of such magnitude, with the tour going a year and a half, interfere with your solo career?*
Lofgren: No, it's given me a lot of confidence. Physically it's kind of tough. It's kind of like two jobs. But for me anyway, emotionally, it's been a real help. It's given me a lot of confidence to work with Bruce and the band. When there's time off to do my own stuff I'm in a whole other world. Then when it's time to go back with the band it makes it even fresher for me. So it's an exciting thing trying to walk in and out of these two worlds.
Backstreets: *It must be tiring . . . .*
Lofgren: That it is. As long as my health holds out it's something I really enjoy doing.
Lofgren: How did you come to join the E Street Band?
Lofgren: Well, I'd been up to visit Bruce when he finished *Born in the USA* but before it was released, just to listen to the mixes and visit him for a couple of days. At the time nobody knew, including Bruce or Steve, what was gonna really happen. Just in passing I mentioned that if he needed a guitar player I wanted an audition. A couple months later, just before the album came out, he called me and asked me to come up and jam and I went up and jammed with the band for a couple of days. He asked me to join.
Backstreets: *You write your own songs, you're a world reknown performer. Do you have any freedom when it comes to the songs on this tour?*
Lofgren: Well, it's more a question of the musical freedom we all have within the context of what's right for the song. But that's why we're all there – because it is a natural to us, because we understand Bruce's music and all feel it and love it. So whenever we're doing something new or working on an arrangement we all throw our two cents in. But of course it's Bruce's song and any band leader should be the one to decide what the best ideas are. A lot of times he'll have specific ideas for songs and other times everyone just plays what they feel.

Ultimately, of course, Bruce decides what's best for each song or the instrumentation or this or that but we all throw out our ideas in the studio and on stage within a format of the emotional content of each song. We are all free to do what we want – we have to keep the shows fresh for us to make it a genuine thing for the audience. We'd make a point of that so it's kind of a natural thing. It's a very subtle change but none of us ever played the exact same part in any song night to night except for maybe one particular line that you double with somebody. You kind of just naturally take the freedom to improvise a little bit within the emotional structure of the tune.

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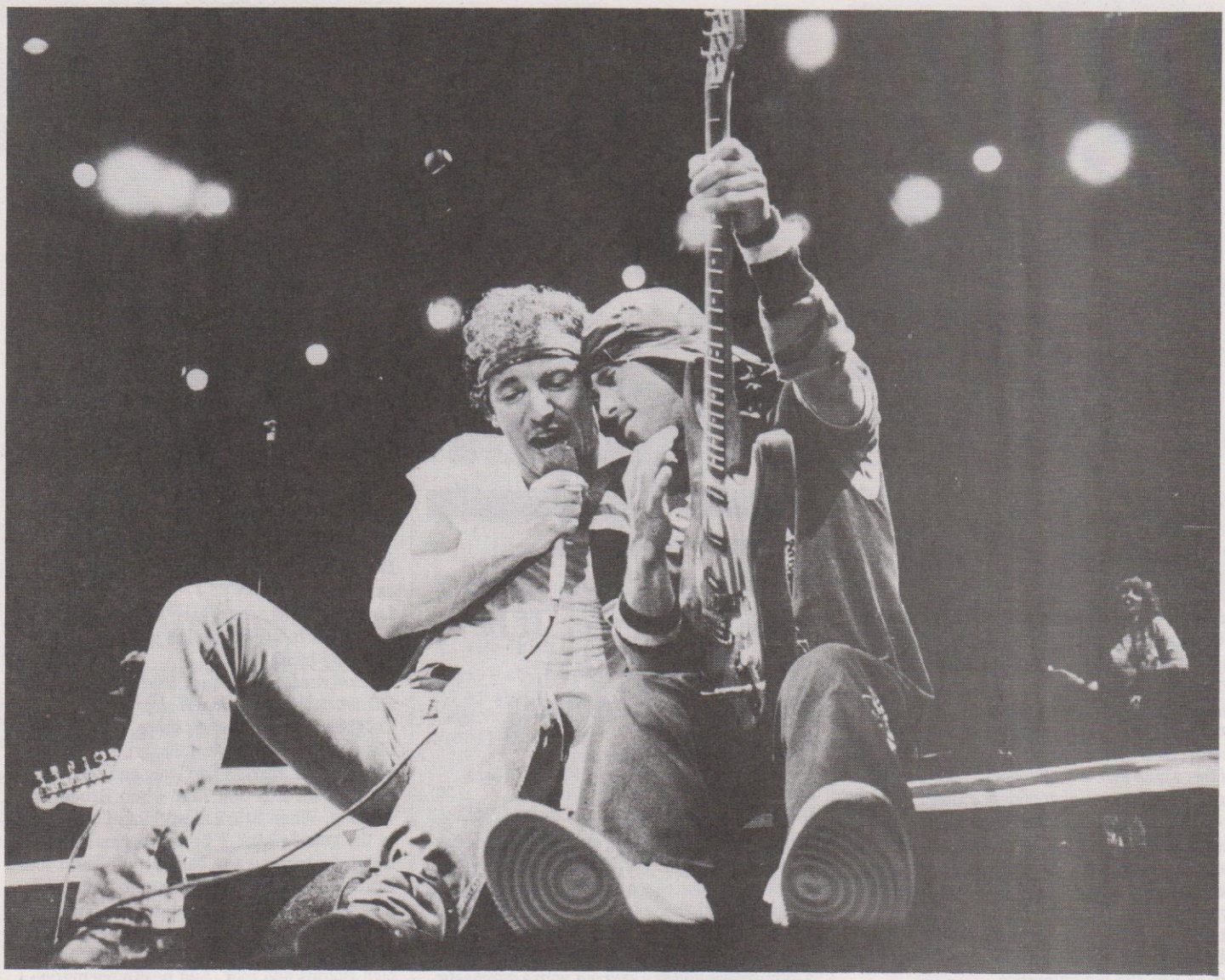

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Backstreets: *Is it hard for you – being the leader of your own band – to have to deal with bowing to someone else's authority?*

Lofgren: No, it doesn't feel like that. It's a welcome break from always being the band leader – always being the guy who hires and fires everybody and sings all the songs. I love being just a guitar player. At least with this band – they are very easy to work with; it's a very positive thing. I don't have that much experience with other bands, though. It's very rare, when I know in my heart, I can give myself completely to somebody else.

The only other opportunity I've had to do that was with Neil Young and on a small scale, for a couple of weeks, I played with the Pretenders on the road. I love them dearly, they're a great band. It's got to be a natural thing otherwise, there is no way you could really spend this much time on the road and still enjoy it.

Backstreets: *What does it feel like when you play to 50,000 or 70,000 people? Is that a big thrill?*

Lofgren: Yeah, it is a big thrill. When you get house lights on in a 70,000 seat stadium and everyone is just dancing or swaying or singing it does hit you a little more. But when its magic and its special it can be the same feeling in front of 500 people and that's really what you want in any environment. There's a big difference in the numbers and all but those differences actually get much smaller when we start to play the music. The main thing is to get across emotionally to the audience whether it's five people or 50,000.

"The biggest thing that I've gotten out of this whole tour is confidence."

Backstreets: *Is there a big difference in how the audience reacts say from if you were playing a small venue of say 15,000 to what you're playing now?*

Lofgren: No, the only real difference is the numbers. There are a lot of people who are further away and we've got big video screens so they can see. That's about the only difference. We still do the same – perform the music and approach it the same way. Of course we have some ramps to get out closer to the audience because we have to have a higher stage and be a bit further away so people can see. But once we start playing we do the same things that we do in a little club. You want to relate to the people so you run out on ramps and you get closer to them just to remind them that you're there. Of course from that distance we all look like ants from the back of the stadium but the music stays.

We've done 135 shows now, the band is better than its ever been, and so is Bruce. It's always been a positive thing but its at the point now where it's just the best time of day, for me. The phone stops ringing, people don't knock at my door and no one can bother me. I get to play with the band so it's my favorite time of the day.

Backstreets: *While you've been on tour have you been writing songs? The songs on your new album, were they written while you were on tour?*

Lofgren: Most of them had been written. I was just about to start rehearsing the album when I joined Bruce's band. I do get a lot of ideas

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BOB ZIMMERMAN PHOTO

Left to right; Nils back in the Crazy Horse days; a recent promo shot; on stage at this year's Big Man's Benefit.

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on the road and I'll jot them down in a notebook and put some musical riffs on a cassette but usually it won't be until I get home and have a block of time to sit down and really put the kind of two columns together and turn it into a song. I do tend to get more ideas on the road but as far as really putting it into a song, I do that usually more at home.

Backstreets: *Have you been influenced on this tour? Has your music changed at all?*

Lofgren: The biggest thing that I've gotten out of this whole tour is confidence. The experience has given me a lot of confidence that I know I wouldn't have had had it not been for Bruce and the band. I'd be making my records and getting better at it (which I still am) and probably expect to do the rest of my life. But after 135 shows with Bruce and the band to walk right in the studio and do my own record, having practiced playing guitar, it was just a level of confidence which was the big difference.

Backstreets: *In your videos, do you come up with the concept?*

Lofgren: Basically I work with the director and bounce ideas off the record company and my manager. We just basically bounce ideas around until you come up with a concept that everyone likes and agrees on and then you go for things, they change minute to minute, that's the nature of video.

I've done a lot of gymnastics in my videos and those are my favorite parts of it. The acting thing, which I just started doing, is a little uncomfortable but it's fun.

Backstreets: *Is it hard to take direction from a director?*

Lofgren: It depends on how you set it up. The only directors I've worked with are people I've chosen and had an understanding with. It's just like making a record. Someone says, "hey, that was a good solo but you can do better, you're a little tired today let's pick it up tomorrow." Sometimes you're so anxious to get it done you need somebody to tell you that. That you respect.

It's such an intense project and it happens so fast. The things that have been exciting or different for me are the gymnastic bits. The most bizarre thing was working on the horizontal bar in "Secrets in the Street." I had a chance to work out with a great coach from the University of Maryland and then, I picked it up in London where I went to film it with the British National champion. That was very exciting just being in a gymnasium and working out with a gymnastic team was just a whole different world from rock and roll. And that has been the most fun I've had in making videos. When I was a kid I was a gymnast and it was nice to get back in that environment.

Backstreets: *The "Secrets in the Street" video has the flavor of a young fellow that the father doesn't like because he's a street fellow. Does that fall in with a Springsteen influence on you?*

Lofgren: No, not really. I wrote that song before the tour started. Let's put it this way, I've known Bruce, we're the same age, we grew up with the same music, I've always loved his music and you know, saw his shows whenever I could and it's just, it's osmosis.

You can't look at somebody like Jimi Hendrix or Little Richard and if you love rock and roll and love that feeling or emotion you can't be unaffected by it. I think Prince is great and it's obvious that he loves Jimi Hendrix and Little Richard. Everyone has said that in a good way. How can you not like those people if you can feel the music? Just like Bruce got his main influence from Elvis initially. I started a little bit later with the Beatles and the Stones. In general it's just anybody good rubs off on you a little bit. So sure, Bruce has rubbed off on me.

"When Bruce is working, I'll be there if he needs me. If he wants to make a record, whenever he needs me, I'll be there."

Backstreets: *Do you think you've rubbed off on him?*

Lofgren: Well, you'd have to ask him that, I don't want to speculate. I'm just really glad to be in the band.

Backstreets: *With such wild momentum on this tour . . . where does it stop?*

Lofgren: I hope it never stops. The magic of this tour is a very special thing. I'm just trying to get better at what I do, sing and play, make my own records and tour when Bruce isn't working. When Bruce is working, I'll be there as the guitar player, if he needs me. He made *Nebraska* without any band at all. And I love Bruce – he should do whatever he wants to do. If he wants to make a record, however he wants to do it, whenever he needs me I'll be there and when he's not working I'll just continue to do my own albums and tour. And health permitting I would like to stay as busy as possible indefinitely.

Backstreets: *What do you do between shows to relax?*

Lofgren: I used to try to play basketball or work out at a gym. But for this whole year, ever since I made my own album, I've kind of had two jobs. On my days off I just do interviews and things involving my own album and on show days with Bruce, I don't do anything except get myself mentally and physically ready to do the best show that I can.

Backstreets: *Are your shows going to be as long as usual, as long as the Springsteen shows?*

Lofgren: I'd like to do three hours without a break with an acoustic section, where I just play alone acoustically. But what that actually turns into on the road depends. I like to play a long time and I enjoy long shows.

Backstreets: *Can you go out without being recognized?*

Lofgren: Bruce is the only one at this point really that has a bit of a problem with that. Maybe Clarence too. But we all pretty much go where we want without any hassles. Maybe once in a while someone will ask you for an autograph but it's not like Bruce, who is very recognizable now.

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BACKSTAGE PASSES

The following are all unused original cloth backstage passes from various US concerts. Some may have very slight wear, water damage or rubber stamp marks.

0357100 - Nassau, Dec '80 (3 1/2" X 5 1/2") photo of Roy Bittan $4
0357101 - Backstage (2 1/2" X 4") "Darkness..." photo of Bruce $4
0357102 - Backstage (3 1/2" X 5 1/4") "Darkness..." photo of Bruce $4
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COVER ME

BEHIND THE DESIGN OF THE BRUCE SPRINGSTEEN IMAGE

AN INTERVIEW WITH ANDREA KLEIN

BY ARLEN SCHUMER

Making an album that's as successful as *Born is the USA* entails more than just writing and recording the songs. It also involves the packaging of the music and the design of the cover. Part of the reason for the success of *Born in the USA* is its clever marketing concept and its classic design.

That design is the work of New York designer Andrea Klein. Her involvement with Springsteen stretches back to *Born to Run*, and she designed both the *Nebraska* and *Born in the USA* album covers. She also designed five of the seven singles sleeves of *Born in the USA*, most of the sheet music, the great songbooks to both *Nebraska* and *Born in the USA* and the beautiful tour program that was sold on the recent tour. For the last several years she has been the designer behind the look of Bruce Springsteen's printed work—an important job indeed. Much of the imagery the public associates with Bruce Springsteen's music comes from the work of Andrea Klein.

We sent *Backstreets* contributing editor Arlen Schumer, himself a New York graphic designer, to interview Klein on the making of an album cover. In this first of a two-part interview, she discusses the ideas and concepts behind *Darkness* and *Nebraska*.

Backstreets: How did you begin at CBS Records?

Andrea Klein: I had taken a course in paste-ups and mechanicals and did very well in that class. The woman teaching the course was at one time, the production manager at CBS Records, and when the class was finished, she sent three of us on an interview—she knew there was a job open—and I got the job!

What did you show the CBS people?

I must've shown them some work I had done in college—I graduated Syracuse in 1971. I was a painter for about five or six years, and I had a few paintings I had done that were used as jazz album covers. And then I showed them paste-ups and mechanicals, because that's what they wanted to see.

So paste-ups and mechanicals do pay off!

You don't get a job without them. Six months after I was in that department, I was promoted to Junior Designer.

Just from doing paste-ups?

I was doing some little bits of design work.

For John Berg?

And Paula Scher was very much a part of it. She was wonderful to work with. They used to throw work my way. I started out doing back covers of classical albums. They continued to give me more important work and then I was promoted.

They knew my intention was not to stay in paste-ups. Some people are there just to do that; that's all they want to do. Some of us who were doing paste-ups made it very clear that we did not want to remain in that area.

What did you think of Berg's previous work? Did you respect him?

Oh, completely. I think he's a genius.

The Born to Run *album cover was. . .*

. . .Brilliant.

Well, Eric Meola's a great photographer. . .

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But that's not why that album cover is great; I just don't believe that. An album cover is great because it's a great *graphic*; it's a package design. And an *Art Director* is the one who puts it together, who crops that picture, who picks the type, whose eye has made that look like what it does.

And yet the photographer seems to get the glory.

What I'm saying is that John Berg decided with Bruce what that photo was going to look like. He decided to make it black and white, decided to shoot him on a white seamless backdrop, and chose to wrap the photo from front to back. It was John Berg's genius that created that cover.

One of the things I like about the Darkness *cover is the way the black and white inner sleeve pulls out from the color cover.*

I designed the sleeve. It was on *my* typewriter. The type was originally typed out by me on an old manual typewriter.

Is the type a straight blow-up from crummy bond paper?

Exactly. I had been involved with the cover design and had met Bruce. He would come up to CBS—he had his fans by then, and he would come into my office with his sunglasses on. I was comping type, painting "Darkness on The Edge of Town" on clear acetate. He just sat there reading the paper—he obviously felt very comfortable. He just hung out.

There were many more typefaces to be done, and when it became obvious that this was going to take all day, Bruce said, "Look, I'll be at the studio. Come over when they're ready." And the next evening, with about fifty comps—they weren't all mine, everyone in the department was contributing; we went to the studio and spent quite a while there. John Berg had said, "Show 'em a million."

We had them out against the wall on the floor so Bruce could see them all out in front of him. He'd go through them, "Okay, no. . . Okay, yes. . ." It was fun. Bruce was very talkative and told some good stories. We picked the cover that night. And that's how *Darkness* happened.

I've heard Darkness *was the first album cover and promotion that Bruce took a real, personal involvement in, all the way to the final printing stages.*

He took a personal involvement mainly because he felt too commercialized from the *Born to Run* era. He wanted to make sure that the graphics that came out were not the least bit commercial and in no way was it going to be graphic and slick. He made sure he wasn't going to look too great. There was no retouching allowed, as always.

Who was making the decisions?

Bruce.

Bruce was acting art director?

He makes all the decisions. You don't show him something you don't like.

So would you have retouched the cover shot?

Yes. I don't think *Darkness* is any great album cover, by *any* means. I don't think anybody does.

What about The River?

I had nothing to do with it. He was recording this out on the west coast, and a friend of Bruce's. . .

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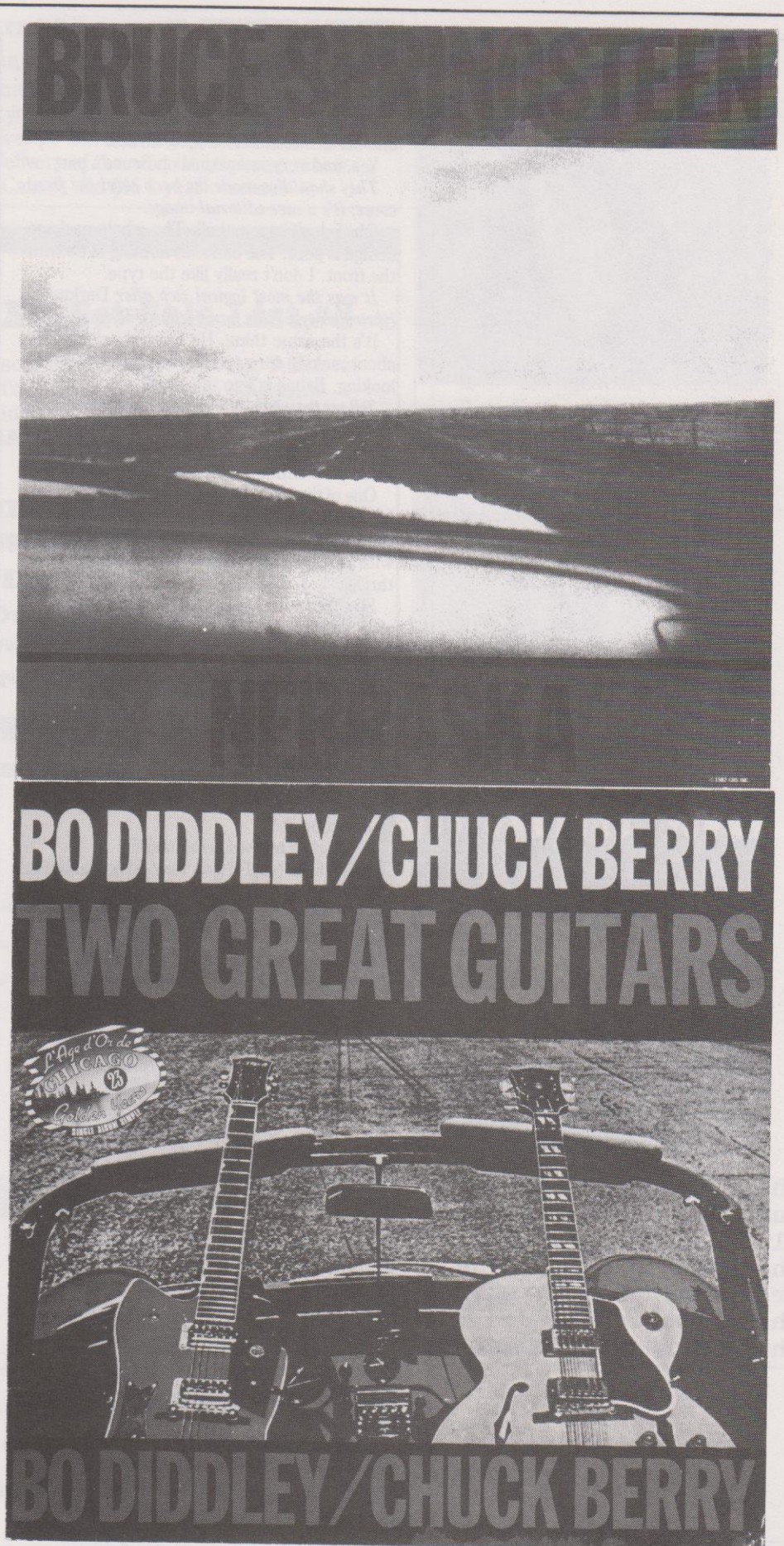
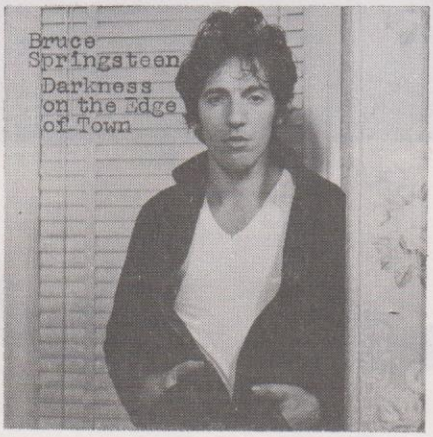


"Nebraska" and the similar Chuck Berry album.



The "Darkness" photo was rumored to have been influenced by this shot off the soundtrack to "The Graduate." Below: One of the shots considered for the "Darkness" cover.

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Jimmy Wachtel ". . .for Dawn Patrol"?

I think he was friendly with Jackson Browne, and that's how they hooked up. That's all I know.

To me, the cover of The River *is redundant. It's another disheveled close-up of Bruce.*

Yes, and very intentional on Bruce's part.

They should've made the back cover the front cover; it's a nice editorial image.

Oh, I don't agree at all. The whole package design is poor. The back has nothing to do with the front. I don't really like the type.

It was the most logical step after Darkness' *typewriter type, this hand-lettered* River *logo.*

It's the same thing. He was very deliberate about making sure nothing was "professional" looking. Bruce is into this stuff.

Tell me the whole story of your involvement with Nebraska.

I was at CBS and decided to leave, to spend more time with my nine-month-old son.

One of the last days I was there I got a call from Jon Landau Management. They wanted me to do the next cover. They wanted to present CBS with a finished mechanical that I would do. I was thrilled.

So I met with Jon Landau that day, and soon after started meeting Bruce at the studio. He played me all the stuff. The album wasn't completed, so he would play some of the songs that didn't even end up on the album. He played me the music and we talked about it. He would explain to me how he feels about the album.

How did he word these feelings?

He played me the music—that's how he worded it, I mean. It was in the music; I understood it.

But did he try and verbalize it?

Yes, a little bit. He was very private about it. He didn't want anybody knowing about it. He knew it was very different from his other albums.

We talked about a feeling that he had about the album and how he felt possibly about the image on the cover. Right away we both agreed it should be black and white. He didn't have any other particular ideas. He said stuff like he didn't necessarily have to be on the cover.

Did he have the title at that point?

No. So what I did then was decide to show him some portfolios of photographers' work, people that I knew who did great black and white photography.

What type of portfolios were you calling up? Were you thinking of the Robert Frank, Diane Arbus types?

Yes. I was showing him more of, I'd say, an "artsier" type of black and white photography, as opposed to commercial, slicker stuff. It just seemed right for this. There was a book Bruce has always loved which he showed me—*The Americans,* by Robert Frank!

He also showed me some pictures of himself that he liked. And it wasn't because of how he looked. It was because of the *feeling* that was evoked in the pictures. And that's how he explains these things to me. He doesn't have to use a lot of words. I understand what he means.

So anyway, I showed him some stuff, and he really liked David Kennedy's work. And I did also.

What was his work like?

David wasn't a very well known photographer; he was well known among us up at CBS. He was a twenty-five-year-old guy that really did some nice stuff. David had a commercial side to his work, and then there's his personal side, still-life photos, portraits, stuff he would exhibit if he had an exhibit. This [*the* Nebraska *album cover photo*] happened to be one of those pictures, which Bruce really loved.

Bruce saw it and said, "Hold it—that's the cover!"?

No, he just really liked that photo. He said, "Okay, let's go ahead, let's give it a shot."

And you were the middle man, the mediator?

So we did a marathon photo session up in Brewster, New York, at David Kennedy's house, an old family home, which was a lot of fun.

The inner sleeve photo seems like a James Dean "Giant" *kind of tribute.*

Bruce liked it; I would've *loved* it for a front cover. Bruce felt it was a little cold.

I always thought he had a great rapport with the camera.

He's actually very much at ease in front of a camera. But everything to him is *contrived.* When he looks at pictures of himself that were taken by a photograher in a photo studio, he feels very much that they're contrived. Which they are. So he always likes "on location" pictures—which are *just* as contrived!

So when did you get a title to work with?

The title wasn't picked until the very last minute. There was another possibility—the other title was going to be *January 3, 1982.*

The day he recorded it?

Because it was that journalistic kind of title. I guess Jon Landau and Bruce thought it wasn't a good name for an album; it was too hard to say. Jon Landau and Bruce went through lyrics in the songs looking for a title. They talked about "Open All Night" as a possibility. They thought "Nebraska" was more wide open.

Then Bruce showed me an old Chuck Berry album cover that he liked. It had the same kind of cover layout.

And the back cover?

I was doing some big type, and Bruce certainly was anxious to see it, and finish it that night. So he came over with Landau and sat down for awhile, as I comped it out. I played him a Roxy Music album, *Avalon,* which I love. He told me later that he got turned onto it that night.

The mechanical was done and that was it. They handed the tape over with the mechanical to CBS. No one at CBS knew anything about it.

How did CBS feel about the design being outside their control?

They loved the cover, but probably would have preferred a picture of Bruce. Bruce felt very strong about it. It was a very personal thing. He was thrilled when it went number. . . three? I was thrilled that I had the opportunity to do it. Bruce said *Nebraska* was his favorite album cover.

I never took for granted whether I was going to be asked again or not, so I was surprised and thrilled when they called me to do the *Born in the USA* album. I guess we developed some sort of communication bond.

(Next:* Born in the USA *and the evolution of a classic image.)

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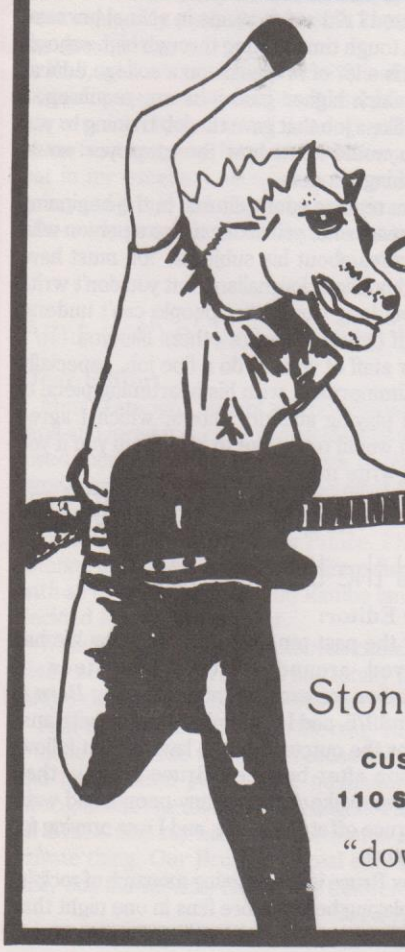

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In the mail

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

Don't play Sun City!

Dear Editor:

As a Bruce fan since 1974, and with very little chance of seeing him live, my view is that I'd rather not see him at all, than see him at Sun City. To see him at Sun City would lead people to believe that Bruce accepts apartheid or doesn't mind apartheid. It's only by making stands like Van Zandt's "Sun City" can the world see how strongly people feel about apartheid.

Roy Angel
Johannesburg, South Africa

Out of work

Dear Editor:

My name is Mary. I'm from Mora, MN, a small Swedish town, about 70 miles north of St. Paul. I love your magazine but I wanted to write to you about myself. I've recently been laid off. I'm 21 years old and I enjoy music. I need to know that someone is listening to me.

I would like to be working, making money and being independent. I've applied at several places in town, but so far no one's called. After I graduated I did not continue in school because I had a tough time getting through high school. There is a lot of emphasis on a college education, which higher paid jobs are requiring. I would like a job that gave the job training to you so you would know how the employer would want things done.

From reading your editorial in the beginning of the magazine, you strike me as a person who truly cares about his subjects. You must have had schooling in journalism, but you don't write with big long words that people can't understand. If only there were others like you.

Your staff of writers do a fine job, especially Bob Zimmerman, with his heartening piece of Bruce playing stadium shows, which I agree with! I would really like to hear from you if you would write me.

Mary Lang
Rt 3, Box 97, Mora, MN 55051

And the band played

Dear Editor:

For the past ten years, much of my life has revolved around Bruce Springsteen. I remember the excitement concerning *Born to Run* in 1975, and I remember waiting with anxiety for the outcome of the lawsuit that followed soon after between Bruce and his then manager, Mike Appel. Many people had written Bruce off at this point, and I was praying for his return.

Now Bruce is the reigning monarch of rock 'n' roll, playing before more fans in one night than

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he used to in 15. Sometimes when I think of how I saw him play in small halls of less than 4000, I feel as though someone had taken away my best friend. But then I picture the millions of people Bruce is now reaching with his message of hope, and I feel warmly contented. To me there's nothing better in this world.

Bruce has helped me through the tough times, and made the good times better. I can't imagine my life without him. I hope Bruce's new legion of fans experience all the gladness and joy I've had these past years; they are truly memories to cherish.

Dave Gonzales
Santa Clara, CA

A question of scalping

Dear Editor,

Backstreets printed my classified ad as an example of ticket scalping in Issue #12. Let it be known that not everyone who resells tickets at higher prices is only out to make a quick buck. I sure wasn't. In Fall 1984, I was first in line at an LA ticket outlet. Then "security people" distributed random numbers. Many confessed scalpers ended up in front of me. Since Bruce is the closest thing I have to a religion, I was desperate to get really good seats for at least one show. I didn't have the money to buy such seats from scalpers—that's why I had made a point of being first in line. When I lost my place, I decided to resell my tickets to help pay for my new seats. My profit paid for less than half of my good seats.

Well, what should I have done? Should I have stayed in my so-so seats? Should only rich people who don't have to resell tickets buy the good seats from scalpers? No way! I resold my ticket, sat in my excellent seat, sang every word to every song, and had one of the best times in my life—as I always do when Bruce is in town!

Linda Facto
Tustin, CA

Ain't nothin' like the real thing

Dear Editor:

Four years ago I bought a Bruce Springsteen tape and loved it. I collected all his albums and loved them all. When all the *Born in the USA* hype started, it really turned me off. I figured it would go exactly where it did — to the point of making Bruce into another Prince. I haven't listened to the albums for a long time, disgusted with all the teen boppers and Rambo fans who decided Bruce was so neat.

When the last issue of *Backstreets* came in the mail I nearly threw it away. I had totally turned away from Bruce, who once obsessed my life.

I am very glad I didn't trash the mag. Reading it made me realize that just because the media and the general public have misunderstood Bruce, doesn't mean that he's changed. I'm back on Bruce, and my adoration for him is a very private thing. Our Bruce (the real one) is terrific, but the media's Bruce is a different guy.

Born Again
Kansas City

On collecting

Live album recap

BY DANNY MARTINS

Since the release of the great "Wembley Stadium" set a few months ago, there has been very little to rave about from the underground vinyl vaults. Of the handful that did come out, most are copies of others or contain material already released. This being the case, we will look back at the best bootleg albums released since the beginning of the *Born in the USA* tour in 1984. Several collectors were asked to name their favorites. These are basically the top ten.

1. *Wembley Stadium*: the Swedish boot containing the July Fourth 1985 show in London. Notable not only for its great sound quality, the show is the best on the European tour. Classic performances of "Seeds," "Because the Night," and "Trapped." Also, a special appearance by Little Steven . . . "Two Hearts" wouldn't be the same without him.

2. *All Those Years*: the fantastic 10 LP set that comes with a 20 page full color booklet containing descriptions of the songs, which span from a club date at The Scene in Asbury Park in '71, to Bruce's surprise appearance at the Stone Pony in '82. Most of the vital material in between has been included.

3. *Son You May Kiss the Bride*: a single LP from Europe containing in excellent quality eleven amazing unreleased studio outakes. Some of the great songs included are "I Wanna Be Where the Bands Are," "Preacher's Daughter," "Breakout," and "Hearts of Stone."

4. *The Clear Difference*: Mostly noted for its superb sound quality and great cover. Probably the biggest treat in the package was a perfect sounding bonus single of "Seeds" and "Rockin' All Over the World."

5. *This Gun's For Hire*: A 5 LP US release from an August 1984, Philadelphia show. Real clean sound quality and a nice package. Includes a few surprises like "I Fought the Law" and "Candy's Room." Also notable for its low price unlike the European releases.

6. *Sugarland*: A superbly packaged 4 LP set from Sweden containing the Lincoln, Nebraska 1984 show. Super good quality pressed on clear virgin vinyl. Contains the two-time performed "Sugarland."

7. *Alpine Valley*: The first boot to arrive from the 1984 tour and still one of the best. A four record European set of the East Troy, Wisconsin show on July 13. Great quality and nice sleeves.

8. *Do You Love Me?*: One of the nicest packages but lacking a little in sound quality compared to "Wembley" and "Clear Difference." A 4 LP European boot taken from the Meadowlands show on Aug. 16, 1984. First released on black vinyl, then on pink, then as an extremely limited picture disc box set, and now on clear vinyl.

9. *Honeymoon in Gothenburg*: Another Swedish set of the Gothenburg show on June 9th. Again, a nice package and great sound. A few songs are included from the Ireland shows including "When I Grow Up to Be a Man."

10. *Castaways*: A two record set from Europe containing several studio outakes from 1977-83. Many are the same as those on "Son You May Kiss the Bride" and unfortunately they are not in as good of quality. But in better sound than ever are a few of the *Born in the USA* outakes.

Some other high rankers were "We've Got a Long Night," a single LP containing Little Steven's guest appearance at the final Meadowlands show in 1984, (including the fantastic version of Dobie Gray's "Drift Away"); "Live at the Houston Liberty Hall," a 1974 show which you shouldn't even bother looking for as it was limited to only 150 copies; "With Ducks on Wings," a 1973 show from My Fathers Place in N.Y.C. was popular, although another rare one, especially in its regular LP form–it's much more easily found as a picture disc.

On a recent trip to New York City I spotted several items which you should watch out for. "Corn in the U.S.S.R." is a really cheaply manufactured three or four record set, (it was kind of hard to tell how many records were in there, sometimes the vinyl on those cheap suckers is a half inch thick). This boot is what I believe is a 1985 European show although I'm not sure of where exactly (I doubt if the crooks who made this know where it's from either).

Also, there have been several reissues of older boots such as "The Great White Boss" and "You Can Trust Your Car to the Man Who Wears the Star." These are unbelievably trashy with lousy xerox inserts (as opposed to the very first pressings which were great). There have also been some single LP releases with one record from "Live in the Promised Land." They've taken one record from the set and put it in the sleeve with a cheap insert with some funky title. These are real garbage and they make me feel sorry for those of you who try to collect everything. But don't forget, if it weren't for you buying this shit, they probably wouldn't be making it.

Another pair of losers that came out a few months ago are "And Then to Gothenburg" and "Dancing in Dublin." Both are U.S., three LP sets made by the same loser. The biggest problem with these is when you buy one you usually get the records for the other. This is not always true though so it is not safe to say you should buy both and switch the records around. You'd probably end up getting the same show twice. These have really cheap inserts that are bigger than the album and it's all been shrink wrapped into a wrinkled mess.

Backstreets *in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.*

Classifieds

WANTED! BACKSTREETS #11. DAVE MACHCINSKI, 21400 Beech Daly, Flat Rock, MI 48134.

SPRINGSTEEN PEN PALS WANTED! CHERYL Brawl, 12329 Crewe Street, Norwalk, CA 90650.

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SPRINGSTEEN POSTERS: 1981 VIETNAM VET Poster, sold only in Los Angeles—$35. 1984 Promo, Born in the USA poster from Israel with Hebrew writing (same as on back of Backstreets #12)—$35. David Denenberg, 607 Wayfield Road, Wynnewood, PA 19096.

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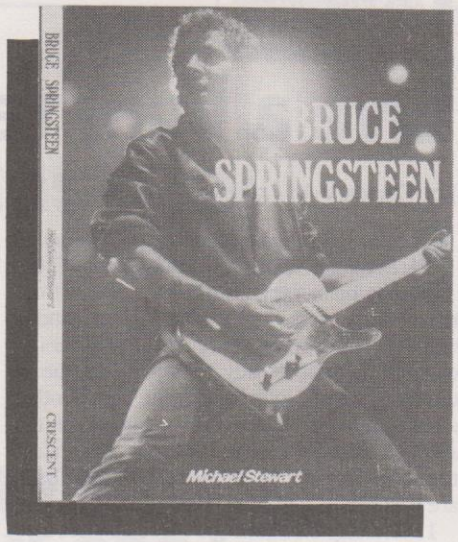


FOR AUCTION: BRUCE SPRINGSTEEN BY Michael Stewart. This is a hardbound book on Bruce that features many pictures not used in other books. It's over 70 pages and the copy, to be honest, is nothing special. But theres not much copy and there are lots of pictures, almost all of them in color. The book must not have sold well originally because it eventually went to cutout and now it's no longer available even as a cutout. We've found a few mint copies and are putting them up for auction to the highest bidder. The minimum bid is $5 and the auction ends April 15, 1986. Send bids to Boss Book, PO Box 51225, Seattle, WA 98115. Good luck!

BRUCE AND STEVE VIDEO AND TAPES TO TRADE. Send your list: Mueneo Okamura, Corporus Midoligaoka 203, 21-11, Araisono 3 chome, Sagamihara Kanagawa, 228 Japan.

WANTED: TAPES OF ALL THOSE YEARS. WILL trade/buy. Have list of tapes, send yours. B.I. cinc. for trade. John, 606 Linden Ave., Reading, PA 19605.

HUGE LIST OF BRUCE RARITIES, PROMOS, Foreign pressings, t-shirts, books, memorabilia. SASE for free list. Renaissance. Box 13305, Houston, TX 77219.

I HAVE OVER 70 HOURS OF RARE BRUCE TAPES to trade. Your list gets mine. R. Hommel, 3700 Highland Dr. #10, Carlsbad, CA 92008.

Rates

ATTENTION: NEW RATES. We're changing our classified ad rates to reflect changes in circulation. The new rates are $1 cents a word for each word with a 10 word or $10 minimum for all commercial ads, trades, for sales, or tapes. We're starting a new rate for personal ads—ads that have no commercial intention nor are seeking trades. This includes pen pals, messages and the like. The new rate for those ads will be 50 cents per word with a ten word or $5 minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. We'll be starting a new column for the aforementioned personal-type ads. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

1972-1985 BRUCE PHOTOS. 10 OFFSTAGE, 3,500 onstage. Also other music, TV, film stars. Sample — $2. SASE: Nancy, 506 Windermere, Interlaken, NJ 07712.

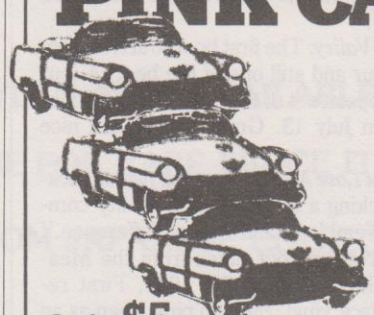
LIFE SIZE 6 FT. BRUCE POSTER, SATIN JACKETS, Limited collectors import: Write Springsteen, P. Box 891, Station F, Toronto, Canada M4Y2N9.

"THE BRUCE SPRINGSTEEN COLLECTORS GUIDE," 48-page guide contains up to date listings of concert albums and promotional items, picture disc, imported 12" etc. $5 plus $1 postage and handling. Also available: a limited amount of "The Bruce Bootleg Bible" for $5.95. Each contains over 75 photos (dealer inquiries welcome). L.I. RECORD COLLECTOR, 684 Fulton Ave., Hempstead, NY 11550.

BRUCE SPRINGSTEEN FANS, COLLECTORS AND fanatics. It's here! Greetings from Asbury Park, NJ "A Look at the Local Scene." 300 pages covering Bruce in his Hometown. Send $25 for your copy today. Greetings Publications. PO Box 107, Asbury Park, NJ 07712.

BRUCE SPRINGSTEEN RARITIES AND COLLECTIBLES, the famous Greetings From Asbury Park, NJ postcards, 8x10 color photos, PS 45s and posters. Write: Greetings Publications, PO Box 107, Asbury Park, NJ 07712.

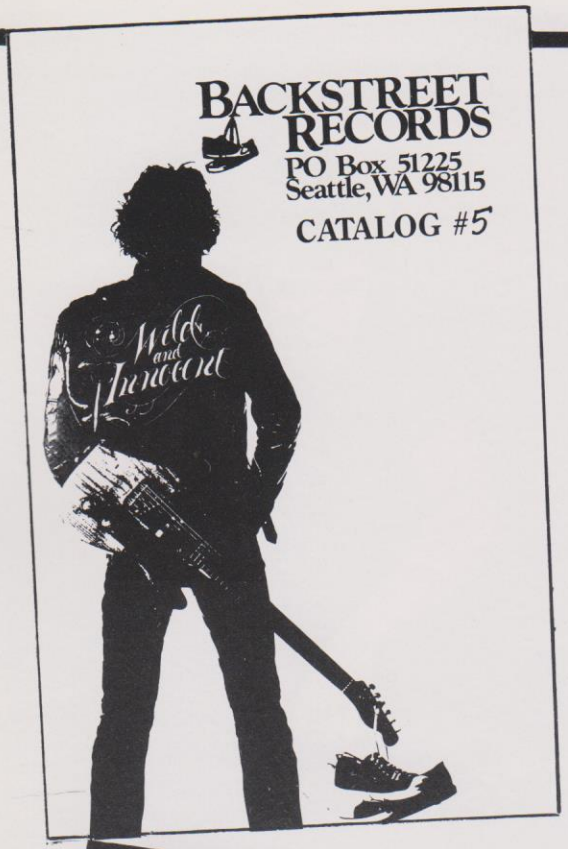
PINK CADILLAC PINS!



The original, the classic, the finest Pink Cadillac pins in the world are now available exclusively through Backstreet Records. The pins are 1¼ inches long, have four colors (pinstriped in gold) and are made of the finest materials available. This is a hard enamel pin and unlike the cheaper imitations the colors really shine. This is an essential item for Bruce fans, for Elvis fans, for Aretha fans, for classic car fans! We guarantee it's the nicest pin you've ever seen or your money back. Available only from Backstreet Records for a limited time only. Add $.50 per order for shipping in the U.S., $1 in Canada and $1.50overseas.

Only **$5** *each or three for* **$12.50**

Backstreet Records, PO Box 51219, Seattle, WA 98115.



BOSS MANIA!

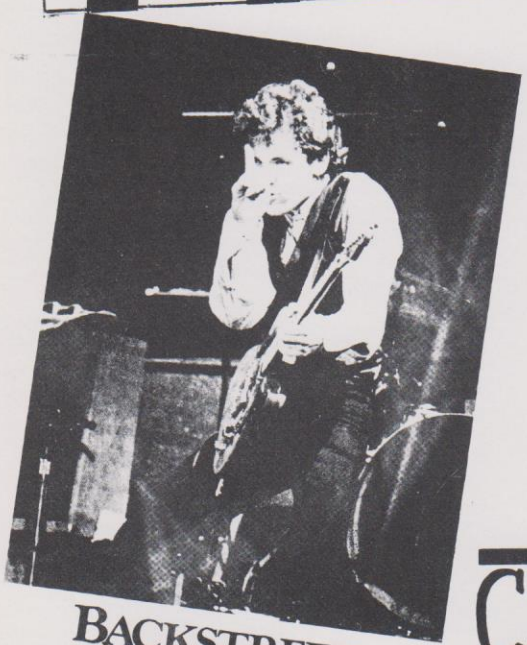
SUPER BOSS SET SALE CATALOG

Our fifth set sale catalog is now out and if you're not getting it you're missing the very best catalog of Bruce Springsteen items available anywhere. We sell only the finest Springsteen merchandise and related artist items and we guarantee everything we sell. By buying from us you can assure yourself you'll be paying a reasonable price, getting quality and guaranteed merchandise that's shipped out quickly, and you'll get the satisfaction that comes from dealing with a firm you know and trust. We have over 100 illustrated items in our latest 40 page catalog, many of which are only available through us. If you're a big Springsteen fan you absolutely must have this catalog!

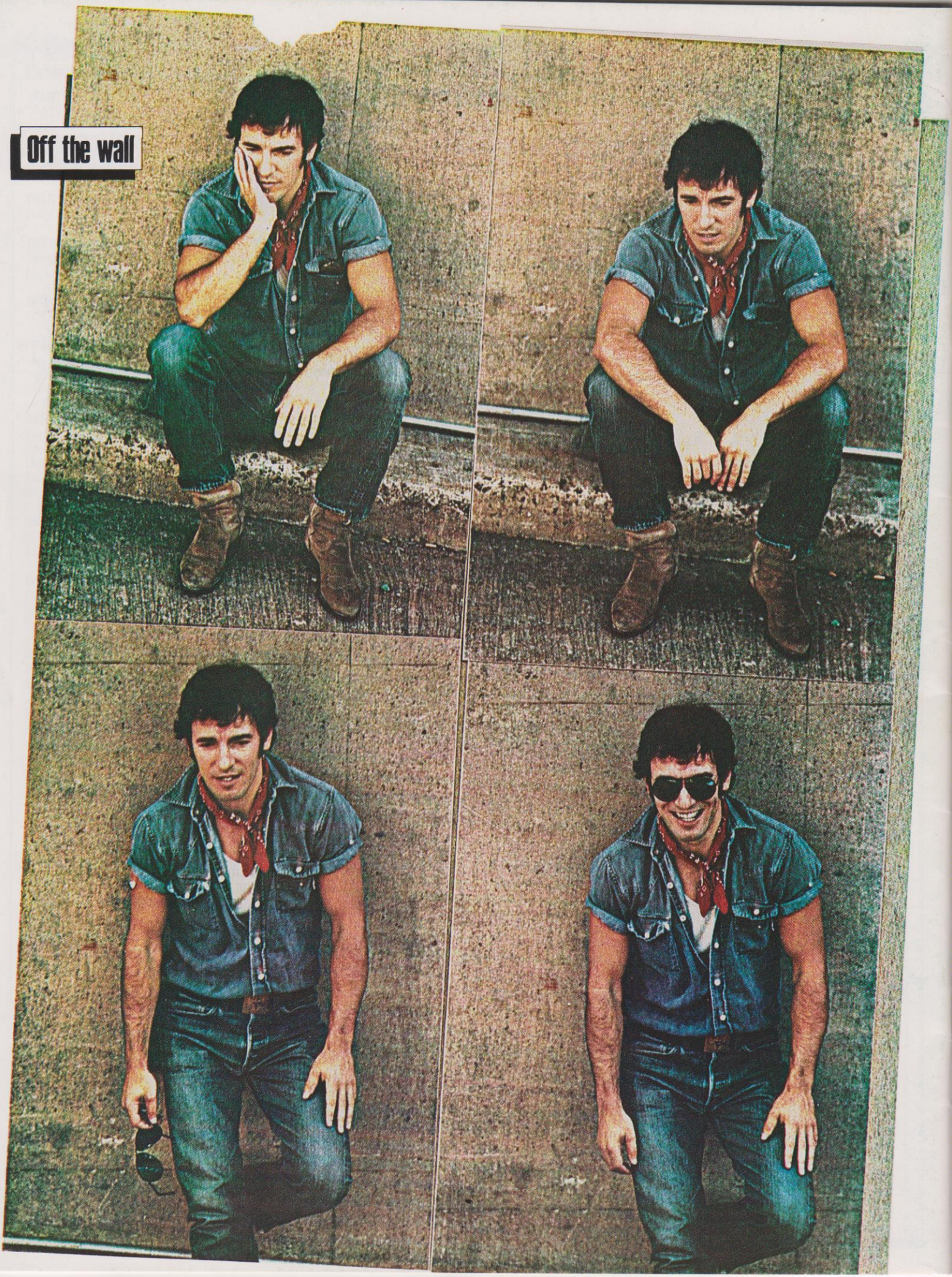
An remember—we don't carry counterfeit or bootlegged merchandise so you can count on us for only the highest quality official Springsteen merchandise. We have some new official Bruce t-shirts you won't find anywhere else and we're the only remaining outlet for "Nebraska" and "River" songbooks in the world! We guarantee everything we sell—or your money back! We take your business and your trust very seriously so we ship your items promptly, carry only the highest quality materials and we stand behind our guarantee.

To get our latest 40 page illustrated catalog, send $1 ($2 overseas) to Catalog #5 Requests. PO Box 51225, Seattle, WA 98115. Or better yet send $2 (US and Canada; $5 overseas) and we'll put you on our mailing list for a year's worth of catalogs.

Also just out is our brand new Boss Mania Auction List. This list contains some of the rarest albums from all over the world and it's a must for the serious Bruce collector. If you're on our mailing list you'll automatically get this and all other lists. If you're not and you wish to get this catalog send $1 ($2 overseas) to Boss Mania, PO Box 51225, Seattle, WA 98115.



BACKSTREET
RECORDS
PO Box 51225
Seattle, WA 98115
CATALOG #4

BACKSTREET
RECORDS
PO Box 51225
Seattle, WA 98115

Off the wall